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North York Moors Chamber Music Festival

‘Beethoven: A Legacy’
17-30 August 2014

www.northyorkmoorsfestival.com

Patron Sir Peter Maxwell Davies



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 sixth North York Moors Chamber Music Festival – ‘Beethoven: A legacy’. This year we explore not just the pinnacle of great classical music but also the immeasurable influence Beethoven wielded over so many composers throughout the past 200 years. This temperamental genius spectacularly paved his way out of the Classical era and arguably invented the Romantic period, pushing musical and stylistic boundaries like no one before him. He is a giant amongst the greats, baffling audiences in his day with daring ideas and musical intensity, changing the course of music forever.

So from this ‘Viennese School’ (Beethoven, Schubert, Haydn, Mozart), as it has come to be called – a truly monumental period for classical music – Beethoven brought this ingenious and innovative period to a natural end through his incredibly dramatic and personally expressive writing.

This in turn cast a powerful spell over emerging composers such as Brahms and Schumann. By the end of the 19th century that Romantic period of music was also beginning to run its course at a

time when a new Viennese school began to emerge, widely recognised now as the ‘Second Viennese School’, born out of Arnold Schoenberg’s unique and creative example. That began by slowly shaking off the (particularly Wagnerian) influences from the late Romantic period, evident in ravishing works like Schoenberg’s *Verklärte Nacht* (featured in the concert on August 28th) and then exploring the chromatic expressionism that tore up the rule book of tonality.

His most devout pupils included Anton Webern and Alban Berg, who helped champion Schoenberg’s rigorous philosophy within the heart of the twentieth century, as artists like Francis Bacon, Pablo Picasso and Kandinsky were similarly doing. This was achieved by challenging form, colour and expressing the reality of the times such as the brutality of politics, the human condition and violent social changes, rather than the emotional charge through passion and drama which was so predominant in the Romantic era. It could be said that some of the greatest music, was written during the last century and although difficult to absorb comfortably, I hope you

understand why it has been essential to include works from this period.

Our ticket prices remain unchanged so as to include everyone who shares our love of music, regardless of background or position. We do therefore rely on other vital support, however small – and as a charitable organisation we can claim Gift Aid, so please consider this option if you do kindly donate to us. Your tremendous collective support has helped us to develop our lighting, invest in a trailer and improve on many visual aspects of our performances, so I’d like to thank you for these generous gestures.

Do spread the word and encourage others to join the mailing list (bookings@northyorkmoorsfestival.com). This festival is about passion, celebration and exploration, so I hope you experience all three elements throughout what promises to be an intense but invigorating festival, celebrating the greatness of Beethoven and his legacy. Enjoy!

Jamie Walton
ARTISTIC DIRECTOR

Programme

Week one

Sunday 17th August 2.00pm (note start time)	St Nicholas', Guisborough	BEETHOVEN String quintet in C major op 29 KORNGOLD Sextet in D major op 10* MENDELSSOHN Octet in E flat major op 20
Monday 18th August 7.00pm	St Oswald's, Lythe	BEETHOVEN Clarinet Trio in B flat op 11 HUMMEL Clarinet quartet in E flat S78* MOZART Grand Quintetto ('Gran Partita') in B flat
Wednesday 20th August 7.00pm	St Mary's, Lastingham	MAXWELL DAVIES 'Voyage to Fair Isle' for piano trio ZEMLINSKY Clarinet trio in D minor op 3* BEETHOVEN Piano trio in D major op 70 No.1 ('Ghost')
Friday 22nd August 7.00pm	St Hilda's Priory, Sneaton Castle, Whitby	BEETHOVEN Piano quartet in E flat major op 16 MENDELSSOHN Piano sextet in D major op 110* SCHUBERT Piano quintet in A major ('Trout')
Saturday 23rd August 7.00pm	St Martin-on-the-Hill, Scarborough	BEETHOVEN String quartet in E minor op 59 No.2 ('Razumovsky') BRAHMS Clarinet quintet in B minor op 114* SCHUBERT String quintet in C
Sunday 24th August 3.00pm (note start time)	St Hilda's, Danby	MOZART/BACH Prelude and fugue for string trio MAXWELL DAVIES String trio SCHOENBERG String trio op 45 BEETHOVEN String trio in D major op 9 No.2

* Interval follows

Week two

Monday 25th August 7.00pm	St Helen's & All Saints', Wykeham	BEETHOVEN String quartet in E flat major op 74 ('Harp') BERG Lyric Suite op 3* MAXWELL DAVIES Naxos quartet No.6
Wednesday 27th August 7.00pm** (concert a part-repeat of 20th August)	St Mary's, Lastingham	MAXWELL DAVIES 'Voyage to Fair Isle' for piano trio ZEMLINSKY Clarinet trio in D minor op 3* BEETHOVEN Piano trio in B flat major op 97 ('Archduke') WALTON Piano quartet in D minor
Thursday 28th August 7.00pm	St Stephen's, Fylingdales	SCHUBERT Quartettsatz in C minor BEETHOVEN String quartet in F minor op 95 ('Serioso')* MAXWELL DAVIES The Last Island (string sextet) SCHOENBERG Verklärte Nacht
Friday 29th August 6.00pm (note start time)	St Hedda's, Egton Bridge	BEETHOVEN String quartet in B flat major op 130 (with Grosse Fugue)* STRAUSS 'Till Eulenspiegel Einmal Anders' MAXWELL DAVIES 'Seven Skies of Winter' JANÁČEK 'Mladi'
Saturday 30th August 5.00pm (note start time)	St Hilda's, West Cliff, Whitby	HANDEL Sinfonia to 'Messiah' HWV 56 (organ) HINDEMITH Kammermusik op 24 No.1 SCHUMANN Introduction and Allegro appassionato op 92* BEETHOVEN Septet in E flat major op 20 MAXWELL DAVIES An Orkney Wedding with Sunrise

* Interval follows

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, W1:02:26
- 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

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Composers are listed in alphabetical order by surname. Where several works by the same composer are 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, then by the opus number of the work. Works in minor keys are identified in headings with the key's name and the word 'minor'; those in major keys with just the key's name.

Ludwig van Beethoven 1770-1827

CLARINET TRIO IN B FLAT OP 11

Allegro con brio

Adagio

**Tema 'Pria ch'io l'impegno' (allegretto)
con variazioni**

This trio for clarinet, cello (sometimes substituted by a bassoon) and piano was written in 1797 and published the following year. The first movement, the longest of the three, has an arresting unison opening and is then full of surprises: changes of key which undermine the B flat 'home' key and a cavalier approach to traditional sonata form. The *cantabile* slow movement uses a similar approach, opening with cello and piano alone *con espressione*;

and then comes the final movement, marked *allegretto*.

It opens by stating a theme, 'Before I go to work', from the comic opera *L'amor marinara* ('Love at Sea') by the prolific but now almost forgotten Austrian composer Joseph Weigl (1766-1846); nine remarkably inventive variations follow, one even suggesting a funeral march, a wittily syncopated coda bringing back 4/4 time at the last moment.

This movement looks ahead to the variations in Schubert's Piano quintet in A (*The Trout*) of 1819, also heard in this Festival. The Weigl theme was so well-known in Vienna that this trio acquired the nickname 'Gassenhauer' (not Beethoven's doing, it seems), which simply means 'a street song' – a tune an

errand-boy might whistle, perhaps. At least three other composers, including Hummel and Paganini, penned variations on it.

From the start – presumably for commercial as much as artistic reasons – Beethoven accepted that a violin might replace the clarinet, transforming the work into a conventional piano trio.

PIANO QUARTET IN E FLAT OP 16

Grave – allegro ma non troppo

Andante cantabile

Rondo: allegro ma non troppo

This early chamber work started out as a quintet for piano and winds in 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 for piano and winds K452 from 1784, which it is thought Beethoven heard some Czech players perform in Berlin: both works, as quintets, were played in the 2013 Festival. Beethoven copied Mozart directly in his first version of op 16 – 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.

Overall, however, the virtuoso piano part dominates more than in the Mozart original. The first performance of the Beethoven quintet 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.

Like its Mozart companion, Beethoven's keyboard part would originally have been played on a fortepiano, lighter in touch, more subtle in timbre and lower in potential volume than a modern concert grand. To help the published score find a wider market, Beethoven soon arranged the work for keyboard plus violin, viola and cello, keeping the same key and opus number; this is the version played in this year's Festival.

PIANO TRIO IN D OP 70 NO 1 (GHOST)

Allegro vivace e con brio

Largo assai ed espressivo

Presto

There are some interesting questions about what to count as central amongst Beethoven's piano trios and what to relegate to the margin. This *Ghost* trio and its op 70 no 2 companion, in E flat, clearly belong in any 'A list', together with the three catalogued as op 1 and the *Archduke* (below).

Each of these six piano trios makes a serious claim on a listener's attention – even the op 1 works (especially op 1 no 3, in a forceful C minor), which are far more than the juvenile exercises their opus number might suggest. Beethoven was already in his mid-twenties when they were published in 1795; in fact, he had already completed many compositions which were never to gain opus numbers, including a complete early piano trio in E flat (WoO38). In the 'B list' probably belong Beethoven's reworkings in piano trio form of the Septet and of the Symphony no 2, as well as the violin version of the 'Gassenhauer' clarinet trio op 11 (discussed above).

In this second category we should probably also put two isolated allegretto movements and two sets

of variations – on an original theme, op 44, and on 'Ich bin der Schneider Kakadu', op 121a. For a completist, this gives a total of fourteen works of varying weight and seriousness, which could (and do) fill at least four discs. Once we reach the pair of op 70 piano trios, directly following the Cello sonata in A op 69, Beethoven is now in his 'middle period'; he is returning to this medium after a long gap since the op 44 variations – even longer since the three-movement op 11 trio.

It is at the end of 1808, the year in which his Symphony no 6 (*Pastoral*) had first been heard, when a contemporary account describes him at the piano in the salon of the Viennese palace of Countess Anna-Marie Erdödy (1779-1837), giving the first performance of both op 70 trios. With him are violinist Ignaz Schuppanzigh – appearing repetitively in these notes – and cellist Joseph Linke.

The Countess may have been the 'Immortal Beloved' addressed in a celebrated love letter in Beethoven's hand found after his death, though there are many other candidates; she and the composer had certainly been very close, and he dedicated the op 70 pair of piano trios to her. No 1, the only mature Beethoven piano trio to have only three movements, opens explosively and in unison in its 'home' key of D major, but after only four bars

an F natural ‘wrong note’ high in the cello signals an instability of key, though the second subject does in the end adopt D major.

This is a movement which, as Richard Wigmore puts it, ‘trades on abrupt contrasts of texture and dynamics and, in the development, (contains) some of the composer’s most rugged, rebarbative imitative writing’. It is the will-o-the-wisp, Gothic D minor slow movement, the slowest marked in all Beethoven, which gave rise to the *Ghost* nickname – doubly appropriate, since Beethoven used the same manuscript paper to sketch out music for a planned opera of *Macbeth*, including a witches’ chorus in D minor.

The *presto* finale restores normality and good humour, with much made of hesitations in the main theme and notable excursions to remote keys, somehow facilitated by that first movement F natural.

PIANO TRIO IN B FLAT OP 97 (ARCHDUKE)

Allegro moderato
Scherzo: allegro
Andante cantabile, ma però con moto – poco più adagio
Allegro moderato

The Archduke in question was Rudolph (1788-1831), younger brother of the

Austrian Emperor and thus a member of the House of Habsburg-Lorraine. Following a tradition in which younger brothers of great houses went into the Church, in 1819 he became Archbishop of Olmütz (now Olomouc in the Czech Republic) and a year later a Cardinal; more relevantly, he was an accomplished pianist and as a young man in 1803 or 1804 had started studying composition with Beethoven, their meetings continuing until about 1824.

The composer seems to have been acknowledging a genuine friendship, not just making a diplomatically astute gesture, by dedicating so many works to Archduke Rudolph: not only this piano trio but also three piano sonatas, the Piano concertos nos 4 and 5, the Violin sonata op 96, the *Große Fuge* and the *Missa Solemnis*. Op 97 is the last, and most expansive, complete multi-movement piano trio Beethoven was to write. It was begun in parallel with the String quartet op 95 (*Serioso*) in 1810 (on this quartet, see the note below), was completed in 1811 but first performed only in 1814, Beethoven having the same long-term musical colleagues with him as had given the op 70 pair to the world six years before.

Richard Wigmore’s words ‘grand, tranquil and tender’ seem to fit the opening movement, with the opening

B flat major theme in piano alone, then joined by the violin and cello, the writing using the full range of the cello’s compass; the music shifts to an unexpected G major for the second theme. Also to listen out for specially in this movement: a pizzicato duet for the strings against piano trills which grows in volume as if to herald a reprise of the main theme – but Beethoven heads in another direction, delaying the recapitulation.

When this does arrive, it sneaks in *dolce* and *pianissimo*, though the main theme does eventually return in triumph in the coda at the very end of the movement. The impudent scherzo which follows plays with a simple rising scale, turning this into an Austrian Ländler dance; the movement’s trio (heard twice) starts with a *fugato* passage in B flat minor which somehow turns into a salon waltz, with wild changes of key.

The slow movement is a series of four increasingly complex variations on a simple hymn-like theme in D major, with an intense and intimate slower coda at its end. The rondo finale hints at café music and includes a presto coda in 6/8 in A major which, with the musical equivalent of a screech of brakes, Beethoven at the very end pulls back into the work’s ‘home’ key.

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; and not far ahead of the String quintet op 29 (on which see below).

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 – the 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.

STRING QUARTET IN E MINOR OP 59 (RAZUMOVSKY) NO 2

Allegro
Molto adagio
Allegretto

Finale: presto

Beethoven’s three ‘Razumovsky’ quartets are at the heart of his ‘middle period’ of quartet writing, together with the isolated op 74 and op 95 quartets, both also performed in this Festival.

Their name comes from Count Andrei Kirillovich Razumovsky (1752-1836); he was the Russian Ambassador to the Habsburg Empire and built a magnificent neo-classical embassy on Landstraße in Vienna. Tsar Nicholas I was a guest at the inaugural New Year’s Eve ball there in 1814; Beethoven was invited but did not attend. Razumovsky is now best remembered, like his brother-in-law Prince Lobkowitz, as a musical patron: Razumovsky had his own ‘in-house’ string quartet; Beethoven dedicated his fifth and sixth symphonies to Razumovsky and Lobkowitz jointly; and Razumovsky commissioned the set of three string quartets from Beethoven which now bear his name.

The E minor quartet opens with a 6/8 ***allegro*** movement which starts with two brief chords, then a rather tentative theme, Beethoven next destabilising the key by repeating the theme raised a semitone (rather than, more conventionally, repeating the opening chords).

Overall, this movement, the longest

of the whole work, displays very fragmentary material: Joseph Kerman in 'The Beethoven Quartets' calls it 'a compound of brusqueness, tenseness and hypersensitivity'. For the hymn-like E major slow movement, which his pupil Czerny said had been inspired by the composer gazing at the miracle of the night sky, Beethoven adds a specific instruction: 'Si tratta questo pezzo con molto di sentimento' ('this piece should be played with much feeling').

In the first two op 59 quartets, the composer gave effect to the Prince's request for 'a Russian melody, real or imagined'. In our case it follows the restless first section of the *allegretto*: the major-key trio includes the folk tune 'Glory to the Sun', which later reappears in the coronation scene of Mussorgsky's opera *Boris Godunov*. However, Beethoven's four-square counterpoint and the players' helter-skelter overlapping entries seem to be at war with the theme – perhaps Beethoven was rebelling against Razumovsky's wish to limit his compositional freedom.

The exhilarating finale starts in the 'wrong' key of C major, taking more than fifty bars to land decisively in the 'home' key of E minor. As Michael Henderson has said, of the string

quartets as a whole: 'Beethoven was neither the first nor the last composer to try to reconcile the philosophical abstractions of being and becoming. He just did it with greater profundity, admittedly a rather self-conscious profundity, than anybody before or since.'

STRING QUARTET IN E FLAT OP 74 (THE HARP)

Poco adagio – allegro
Adagio ma non troppo
Presto – Allegretto con variazioni

This quartet dates from 1809, so fills the gap between the 'Razumovskys' and the op 95 *Serioso* quartet discussed below; and was dedicated to Prince Lobkowitz, whose palace was the scene for the quartet's first performance.

The Prince had recently formed what we would now call a syndicate of patrons who had successfully offered Beethoven financial support, on condition that he did not leave Vienna. 1809 was the year for E flat, with not just this quartet but also the piano sonata 'Les Adieux' and the Piano concerto no 5 (Emperor); and it was not long since the Piano trio op 70 no 2 in the same key.

Beyond a common 'home' key, these works share few features, except that neither in the piano trio nor quartet is any part of either work's middle movements in this key. The architecture of *The Harp* is closer to the classical norm than any of the 'Razumovskys', though in early performances some critics thought that the unconventional directions and harmonies of the opening movement's slow introduction made this lose its way (not the likely reaction of a modern audience). It is the extensive use of pizzicato in this *allegro* – unusual for the period – which gives this quartet its **Harp** nickname; another feature in the movement to listen out for is the violin cadenza in the coda at the end.

The lyrical slow movement, starting in A flat, has elements of both variation form and rondo; it is followed by a fast and furious C minor scherzo (with a twice repeated trio in the major). This looks back to the same movement in the Symphony no 5 but also suggests the 'faery' genre Mendelssohn was to make his own a decade and more later. It leads *pianissimo* without a break into the final movement's theme plus six variations and a coda. 'Open, unproblematic (and) lucid' is how Joseph Kerman sums up *The Harp*.

STRING QUARTET IN F MINOR OP 95 (SERIOSO)

Allegro con brio
Allegretto ma non troppo –
Allegro assai vivace ma serio –
più allegro
Larghetto espressivo – allegretto
agitato – allegro

Although commentators sometimes treat the op 95 quartet from 1810 as one of Beethoven's 'late quartets', it actually sits on its own – more than a decade before op 127 and one year after another 'singleton' among quartets, op 74 in E flat (*The Harp*) (also performed in this Festival).

The bilingually titled *Quartett serio* therefore fits between his major works of 1809 – the Piano concerto no 5 (The Emperor) and three piano sonatas opp 78, 79 and 81a ('Les Adieux') – and the Archduke piano trio of 1811, followed in turn the next year by the Seventh and Eighth symphonies. Perhaps because of the bleakness of the piece – Misha Donat calls it 'terse and austere' – Beethoven withheld publication for six years and said that it was never to be performed in public.

The quartet does at moments sound like 'Beethoven's private workshop' (Joseph Kerman), opening with an initial unison

outburst, a rest, and then a completely contrasting idea; conventional linking passages are absent, and the exposition is not repeated. The second movement opens with a famous unaccompanied cello scale downwards which introduces D major – in traditional terms an extreme contrast to the F minor of the first movement, but the movement moves chromatically in more directions than any conventional slow movement ever would, including a central fugue. In this hard-to-fathom personal world, the only movement actually marked *serioso* is the equivalent of a scherzo, which Kerman calls 'a serious, three-legged, tough little quick-march' with a contrasting and awkward trio.

The final movement opens with eight bars of slow introduction leading into the main body of the movement, which combines sonata and rondo elements; the coda at the very end changes the mood entirely, suggesting the finale of an *opera buffa* and bringing a sunny major-key conclusion.

STRING QUARTET IN B FLAT OP 130 AND GROSSE FUGE OP 133

Adagio, ma non troppo – allegro
Presto

Andante con moto, ma non troppo
Alla danza tedesca: allegro assai
Cavatina: adagio molto espressivo
Overtura: allegro – fuga

Commentators all agree that Beethoven's late quartets contain some of the most innovative and personal music that he ever wrote – perhaps that any composer has ever written. However, the prosaic origin of the first three of this final group of five quartets was a commission from Russia: in late 1822 Prince Nikolas Galitzin (1794-1866) offered to pay whatever fee the composer thought appropriate (50 ducats, apparently) for up to three new quartets.

Beethoven accepted the offer, and the money, eagerly. But he was too busy with the Symphony no 9 and the *Missa solemnis*, whose first complete performance Galitzin helped organise in St Petersburg, to start work seriously until 1824. The opus numbers of the late quartets do not match their composition order: op 127 came first in 1825; the next new quartet was op 132 later the same year – delayed by a serious abdominal illness, from which the composer's recovery led to the title of its central movement. Op 130 was the third work for Galitzin, first performed in March 1826 at the *Musikverein* in Vienna.

This quartet shares the multi-movement structure of most of the late quartets, with a brief *presto* (interrupted midway by a strange series of downward swoops and staccato chords) after the substantial first movement. However, it is alone among the late group in not having a serene large-scale set of variations at its core; perhaps Beethoven thought this would not be compatible with a long fugue as the work's finale. Instead, the *andante* suggests a light mood, continued by the 3/4 'German dance' of the next movement (originally intended to be the fourth movement of op 132), while the fifth movement 'Cavatina' carries the greatest emotional charge in the whole work.

Critics at the time thought the original granite-hewn fugal finale an incomprehensible and disproportionate mistake: what Misha Donat calls 'surely the gruffest and most uncompromising piece he ever wrote... almost in defiance of the medium in which it is scored'. The composer in the end came to agree and replaced the *Große Fuge* with a more traditional *allegro* finale – the last piece of music he ever composed; the fugue movement was then published separately as op 133 and dedicated to Archduke Rudolph.

We hear Beethoven's original thoughts, including the fugue heralded by its

own mysterious introduction, in today's performance. The energy released by these three commissioned works then led him to compose the remaining two quartets, op 131 and 135: quartets were the only substantial new works of his last years and they make best sense seen as a group. All were first performed by the Schuppanzigh Quartet, also good friends to Schubert, who was writing his last great works in the same period, surviving Beethoven by only eighteen months.

STRING QUINTET IN C OP 29

Allegro moderato
Adagio molto espressivo
Scherzo: allegro
Presto – andante con moto e scherzoso – tempo I

This is Beethoven's only completely original full-scale work for string quintet (adopting the more usual 'string quartet plus extra viola' approach of Mozart, rather than the 'string quartet plus extra cello' model of Schubert). It dates from 1801, which is usually treated as the end of the composer's 'first period'. It thus follows the six string quartets of op 18, the Septet op 20 (on which see above), the Symphony no 1 op 21 and the ballet music *The Creatures of Prometheus*. Its immediate predecessors are a sequence of piano sonatas, opp 26-28 (op 27 no 2 was

quickly dubbed 'the Moonlight').

At this time Beethoven was already well established in Vienna, with income from compositions and an allowance from Prince Lichnowsky – but with increasing deafness and trying what now seem grotesque and implausible remedies for this. Of the psychological torment this caused there is little sign in this quintet, whose spacious first two movements (together taking up more than two thirds of the work) express an easy-going geniality, with Mozartian charm but greater adventurousness in tonality.

More distinctively Beethovenian in their use of rhythm and counterpoint are the terse but obsessively energetic and single-themed scherzo, then the 'stop-start' *presto* finale which opens in 6/8 time, shifts dramatically to 2/4 and has two *andante con moto e scherzoso* interruptions in 3/4 time before returning to the original time signature and tempo, with in total as many as four themes and two codas. In German-speaking countries, this dramatic finale has given the quintet the nickname *Der Sturm* ('The Storm').

As Richard Wigmore suggests, the work looks, Janus-like, back to Mozart but also forward to the composer's future symphonic writing, as well as to chamber masterpieces like the 'Razumovsky' quartets and the 'Archduke' piano trio (also in this

Festival). The quintet was one of several works which Beethoven dedicated to his friend Count Moritz von Fries (1777-1826), banker, art collector and supporter also of Schubert. It is an unjustifiably neglected masterwork.

STRING TRIO IN D OP 9 NO 2

Allegretto
Andante quasi allegretto
Menuetto: allegro
Rondo: allegro

Many have pointed out that Beethoven's string trios (for violin, viola and cello) contain unjustly neglected music of high quality, in which he was developing his chamber music technique without yet having to tackle head-on the legacy of Mozart and Haydn in the string quartet (Haydn dedicated his last set of quartets, op 77, to the same Prince Lobkowitz as Beethoven did his first, op 18, as well as *The Harp* op 74).

The existence of five string trios, of which the op 9 set of three – written over several years, but all completed by 1798 – is undoubtedly the most accomplished, partly explains why Beethoven was already thirty when his op 18 quartets were completed. But the string trio was not, at least in his hands, the right repertoire for amateurs, as the testing violin part of op 9 no 2

(probably written for the virtuoso Ignaz Schuppanzigh, Beethoven's friend and leader of Count Razumovsky's private string quartet) illustrates.

So these trios seem to have been thought too difficult to enjoy great popularity. As Stephen Daw has said: 'The rather conservative culture of Vienna, which valued convention high above even outstanding invention, will have found Beethoven's aims – to surprise, to interrupt, even to overwhelm – difficult to accommodate, let alone to accept or enjoy'.

Alban Berg 1885-1935

LYRIC SUITE OP 3

Allegretto gioviale
Andante amoroso
Allegro misterioso – trio estatico
Adagio appassionato
Presto delirando – tenebroso
Largo desolato

This six-movement work dates from 1926 in its original string quartet form (but in 1928 the composer arranged three movements for string orchestra). It is one of the foremost examples of twelve-tone (or dodecaphonic) music, most (but not quite all) of the musical material of each short movement being derived from a sequence of all the twelve notes of the chromatic scale.

As Richard Whitehouse has pointed out, the odd-numbered movements become progressively faster and more disruptive, while the even-numbered ones become progressively slower and more intense, the fourth movement *adagio* forming the heart of the work.

Underneath all the technical brilliance of the invention, making extreme demands on its performers, the piece has extra-musical associations not known at the time. It expresses the composer's feelings for Hanna Fuchs-Robettin, the wife of a family friend, to whom Berg secretly dedicated the work; more openly, it pays tribute to Zemlinsky by quoting from his best known work, the large-scale Lyric Symphony op 18.

Johannes Brahms 1833-1897

CLARINET QUINTET IN B MINOR OP 115

Allegro
Adagio
Andantino – presto non assai, ma con sentimento
Con moto

This autumnal and elegiac work for clarinet and string quartet from 1891 represented an unplanned post-retirement return to composing for

Brahms; it was the skill of clarinetist Richard Mühlfeld, whom Brahms heard in the orchestra at Meiningen, which inspired all his late chamber works involving this instrument (also including a trio and two sonatas with piano); all are dedicated to Mühlfeld.

The quintet is modelled on the superb Mozart work for the same forces, K581 from 1789, equally inspired by a gifted player (Anton Stadler – see also the note below on Mozart’s ‘Grand Quintetto’); the Mozart regularly appears on disc and in concert paired with the Brahms. A distinctive feature of the Brahms’ work is that it hardly calls for showy display from the clarinet, though Robert Simpson points out that ‘in the centre of the otherwise rapt *adagio*... the intense ruminative beauty is abruptly broken into by wildly evocative clarinet flourishes reminiscent of the gipsy music Brahms loved so much’.

In general, the degree of integration between clarinet and strings is remarkable, and Brahms abandons the classical insistence on contrasts between movements (in tempo, metre, mood or key) as a source of drama, musical development and forward movement. Instead, there is a perceptible integration of theme and mood between all four movements, each being based, or including an episode, in the ‘home’ key of B minor. In particular, the final *con moto*

theme-and-variations movement (the same structure as Mozart used) ends – cyclically – almost exactly as the long opening sonata-form *allegro* had begun. As the critic Hanslick said at the time, ‘in the quintet everything belongs to a single spectrum of colours, however manifold the life that reigns within it’.

George Frideric Handel 1685-1759

SINFONIA TO MESSIAH HWV 56

As is well known, Handel’s most popular oratorio exists in many different versions, varying according to the place and date of performance (Dublin, 1742; Oxford, 1749; Covent Garden and the Foundling Hospital, 1751; and so on): none are definitive, since the composer kept tinkering with aspects of the work. Happily, the Sinfonia (or Overture) in E minor which opens Part One seems to be the same in all versions, with a ceremonial dotted first section, marked *grave*, then a faster fugal section marked *allegro moderato*, which in a performance of the full oratorio is followed directly by the orchestral introduction for ‘Comfort Ye’.

The Sinfonia is played here on the church’s fine three-manual Harrison & Harrison organ from 1926, which has a ‘Historic Organ Certificate’ from the British Institute of Organ Studies.

Paul Hindemith 1895-1963

KAMMERMUSIK OP 24 NO 1

Sehr schnell und wild

Mäßig schnelle Halbe: sehr streng im Rhythmus

Quartett: sehr langsam und mit Ausdruck – ein wenig belebter – wieder ruhig

Finale 1921: lebhaft

The composer was in his middle twenties in 1921 when he wrote op 24 no 1 for an unusual combination of instruments: flute, clarinet, bassoon, trumpet, harmonium, piano, string quintet and a large percussion section (including glockenspiel, siren and a tin can filled with sand). It is the first of eight of his pieces which share the same generic *Kammermusik* title (‘chamber music’), though the forces required in most of the eight put them closer to chamber ensemble in scale than traditional chamber music; six even have a ‘concerto’ subtitle. The first movement (‘very fast and wild’) opens with a definite ‘machine age’ feel, suggesting repetitive industrial processes or implacable automata; listeners may be reminded of Stravinsky, or of Shostakovich’s film music and ‘jazz’ pieces.

But its second subject is in a gentler neo-classical style, typical of Hindemith; the two are then combined in the movement’s development section, with

hints of polytonality (instruments playing in different keys at the same time). The second movement (‘moderately fast minims, with strong rhythm’) starts out like a tango, with satirical outbursts often sounding off-key and with contrasting smoother music for strings. The third ‘quartet’ movement, which starts ‘very slow and with expression’ but has a more lively central section, is scored for the three woodwinds alone (seldom all playing together), with some restrained comments from the glockenspiel.

Of the last movement (‘lively’), Calum McDonald writes: ‘The finale... unleashes the whole ensemble in an obstreperous display of anarchic humour. The climax comes with the quotation, by the trumpet, of a contemporary foxtrot in G major... accompanied by scales in all the other eleven major keys, and the end is manic (enough for) any great comedy of the silent screen’.

The work was dedicated to His Serene Highness Maximilian Egon II, Prince von Fürstenberg (1863-1941), whose family’s principal residence is the castle at Donaueschingen. It was there at the first *Donaueschinger Musiktage* in July 1922, alongside new works by Webern, Schoenberg, Krenek and Hába, that op 24 no 1 was first performed – to great acclaim. Hindemith became the main organiser of this prestigious festival of

contemporary music the following year. The ensemble for the première of op 24 no 1 was directed by conductor Hermann Scherchen (1891-1966), with whose son ‘Wulff’ Benjamin Britten fell in love in the 1930s.

Johann Nepomuk Hummel 1778-1837

CLARINET QUARTET IN E FLAT S78

Allegro moderato

La seccatura: allegro molto

Andante

Rondo: allegretto

Hummel was born in Pressburg – then still the capital of the Kingdom of Hungary –these days transformed into Bratislava, capital of the Slovak Republic. The city is now just over an hour by hydrofoil down the Danube from Vienna, in Hummel’s time still the Imperial capital. His father was Director of the Imperial School of Military Music there and conductor of the orchestra at the *Theater auf der Wieden*.

In 1789, Mozart’s close friend Emanuel Schikaneder (1751-1812) became the theatre’s impresario and director, also writing the libretto for *The Magic Flute*, first performed there in 1791. As a boy, the young Hummel was heard at the piano by Mozart, who invited him to make the journey upstream to Vienna

and taught and housed him for two years free of charge – the only live-in student Mozart ever had.

Hummel made his first concert appearance at the piano at the age of nine, at one of Mozart’s concerts. His father then took him to London for four years, where he studied with Clementi and played a concert at the Hanover Square Rooms with Haydn in the audience. Back in Vienna, Hummel started to compose – mostly for the piano – and became friends with both Beethoven and Schubert, who dedicated his last three piano sonatas to Hummel. On Haydn’s death he succeeded to the post of *Kapellmeister* to the Esterházy court, then held similar positions in Stuttgart and Weimar, becoming close friends with Goethe and Schiller. His legacy of compositions (no symphony, but concertos, twenty-two operas and numerous chamber and solo piano pieces) remains significant, though his reputation has never quite been rehabilitated from its decline at the end of his life. This quartet in E flat, for clarinet, violin, viola and cello, exists in an authenticated score (the only one, it seems) in the British Museum, which suggests 1807 or 1808 as the composition date, placing it during Hummel’s time as Haydn’s successor at Esterházy.

The first movement is in sonata-allegro form, giving each instrument a chance

to shine; noteworthy is a curious hushed passage, heard close to the end of the exposition and repeated near the end of the whole movement. The title of the E flat major second movement, *La seccatura* (The Nuisance), warns that the scherzo is also a musical joke: each part is written in a different time signature. Happily, this is more of a nuisance for the players than for the audience. The slow movement, in A flat major, is in three sections and is reminiscent of a Beethoven slow movement. The final rondo is introduced by the clarinet, its theme a perky tune suggesting the Austrian countryside.

Leoš Janáček 1854-1928

MLÁDI

Allegro
Andante sostenuto
Vivace
Allegro animato

This lively and characterful work (Youth) from 1924 is a short suite for wind sextet: flute (shifting to piccolo in the march-like third movement), oboe, clarinet, horn, bass clarinet and bassoon. Some suggest that Janáček was inspired to write it by hearing a Divertimento for wind quintet and piano by Albert Roussel at a meeting in Salzburg in 1923 of the International Society of Contemporary Music; others report that he wanted to recall childhood

memories and tunes. Any listener who knows the Janáček Sinfonietta of 1926, with its brass fanfares at the start and finish, will not be surprised at the composer's confident and inventive use of the timbres of the wind instruments in *MLádi*.

The work can also be seen as part of the composer's extraordinary late flowering creativity: he had his seventieth birthday while composing it and was much celebrated (with the first of many statues unveiled in his native Moravia). In parallel, he was at work on his fifth mature opera *The Makropoulos Case*.

Erich (Wolfgang) Korngold 1897-1957

STRING SEXTET IN D OP 10

Moderato – allegro
Adagio
Intermezzo: moderato, con grazia
Finale: presto

Korngold was born to a Jewish family in Brno (now in the Czech Republic); his father was a well-known music critic. He started composing as a child, completing two operas before 1914, and later teaching in Vienna. His work was appreciated by Mahler, Zemlinsky and Richard Strauss. He is now best remembered for his film scores, which began in 1934 when Max Reinhardt

asked him to come to Hollywood to adapt Mendelssohn's incidental music for the famous Warner Brothers film of *Midsummer Night's Dream* with James Cagney as Bottom.

He returned to Hollywood in 1938 for Warner Brothers' *The Adventures of Robin Hood*, which meant that he was away from Vienna when the Nazis arrived; he never went back to Austria and became an American citizen in 1943. In recent years his pre-Hollywood compositions have been rediscovered, with modern recordings of his operas and of his three string quartets.

Today's string sextet is perhaps his finest chamber work; it was composed in 1914-1916, completed on a summer holiday in Alt-Aussee, in parallel with his opera *Violanta*, and first performed in 1917. Its style draws from Brahms, the Schoenberg of *Verklärte Nacht* (also performed in this Festival) and Mahler, but this is a composer with his own voice.

As critic Brendan Carroll says: 'The interplay of motifs, the intricate filigree work of the inner voices, the contrapuntal textures and the masterful scoring for each of the six instruments make this sextet one of the finest in the canon. It is all the more extraordinary that it was written by a teenager. One is reminded of Mendelssohn's String Symphonies or Schubert's Octet, written at about the same age.'

Peter Maxwell Davies 1934-

THE LAST ISLAND OP 301

This single movement for string sextet was completed in 2009 and first performed at the Wigmore Hall by the Nash Ensemble, who with assistance from others had commissioned the work.

Max writes: 'The title refers to the further of two small islands off the coast of Sanday, Orkney, close to my house, which can be reached by foot at low tide. It is home to rare wild flowers and birds, and is reputed to be the resting place of hundreds of shipwrecked mariners who have perished on the rocks through the centuries. This sextet attempts to invoke the island's unique atmosphere – essentially peaceful and full of the wonder of ever-changing light of sea and sky, yet strangely threatened with menace, even on the brightest of days.

I have taken some of its most intriguing bird and sea sounds as starting points, and transformed these through a ninefold lunar magic square, which informs the whole structure. There is just one movement, characterised by extreme contrast of tempo and dynamic, with, towards the end, references to an unusual plainsong version of 'Ave Maris Stella' (Hail, Star of

the Sea), which might have been sung by the small group of monks who lived here before the Reformation, whose ruined chapel still dominates the closer of the two islands.'

AN ORKNEY WEDDING, WITH SUNRISE OP 120B

The larger scale orchestral version of this single-movement programmatic work was commissioned by the Boston Pops Orchestra and first performed on the occasion of its centenary in 1985; it remains one of Max's most frequently heard compositions, played in this Festival in his version for chamber orchestra from 1986.

The title evokes Sibelius's *Nightride and Sunrise*, a tone poem for winds, bass and percussion of 1908; and the forces used are almost identical. However, instead of a moonlit sleigh ride in snow, Max's piece is an aural picture-postcard of a thronged and jolly, but also tipsy, wedding reception on the island of Hoy (the southwesterly main island of the chain forming the Orkneys). The piece starts with wild weather, out of which comes a processional in which the party arrives at the hall. The festivities continue into the small hours, fragments of strathspeys and reels emerging (with nods to Copland, Kodály and Bartók) until the musicians at the wedding, as well as the guests, collapse

into a drunken stupor.

As everyone finally staggers home, a Highland piper arrives – there is no bagpipe tradition on Orkney – announcing the dawn of the next day as the sun rises over Caithness on the mainland, which in clear weather can be seen from Hoy.

PIANO TRIO: A VOYAGE TO FAIR ISLE OP 232

The trio was completed in 2002 for the Grieg Trio of Norway. The composer writes: 'The inspiration was a trip to Fair Isle, an island I can just see from my home in Orkney on a good day, but a place which, under normal circumstances, is difficult to get to, and which one would hardly have time to visit. However, I was invited to the first ever music festival there. The physical remoteness and craggy beauty of the place are well-known, but it was the involvement of the population of seventy or so souls in the mounting of a new work by Alasdair Stout, a Shetlander from there, which struck home most.

This made demands on the island Chorus and the folk musicians which would daunt professionals, but which, in performance, gave everyone concerned huge satisfaction. I was most of all moved through the extraordinary expression of a community's essence – one felt that a

challenging piece of new music had really permeated, through months of rehearsal, into the spirit of Fair Isle, to become a part of its fabric in a way new music seldom can – affecting and even changing the lives of a very special community.

My Trio is an attempt to express my delight at, and appreciation of this Fair Isle experience. I based all on a plainsong, proper to the day composition commenced, for the birth of the Virgin, which generates and permeates the whole of the single movement.’

SEVEN SKIES OF WINTER OP 238

This work was written in 2003 for seven members of the Nash Ensemble to perform at the 2004 Magnus Festival. The composer explains: ‘As in ‘real’ Orkney skies, there is hardly any hard-edged division between sections – the work is in one continuous movement. It is one of several written around the Pentecostal Mass I wrote for Westminster Cathedral – it is based on the plainsong ‘Dum Complerentur Dies Pentecostes’, dealing with the descent of the Holy Spirit, in tongues of fire, among the disciples. (Sometimes the overwhelming nature of the experience of flaming winter skies, as when a low white sun irradiates fulminant cloud, or simply under a canopy of northern lights, suggests to me an echo of the intensity of the

primal Pentecostal experience.)

I have tried to give each player rewarding solos, and to devise harmonic patterns at times taking on a luminosity, as it were, from deep inside the group. I attempted to fulfill this aim in part by selecting transformation patterns (through a magic square) which naturally generate the most suitable intervals. Seven Skies is dedicated to the memory of Ian McInnes, the late Stromness painter, probably best known for his Orkney landscapes.’

NAXOS QUARTET NO 6 OP 257

Allegro
Allegro moderato (Domenica Tertia Adventus, Antiphona)
Presto
Adagio molto
Andante (In Die Nativitatis)
Allegro

This is the sixth of the series of ten string quartets commissioned by the recording company Naxos; they were written between 2001 and 2007 and all first performed (and then recorded) by the Maggini Quartet. Of this quartet, dedicated to fellow-composer Alexander Goehr (1932-) and a friend since student days in Manchester, Max writes: ‘I have recently been studying again Beethoven’s late quartets, and, although I am well aware that I could

never aspire to write work remotely approaching such a model, I trust these studies show through positively in the present work.

The first movement is an *allegro* whose tonality becomes ever clearer, or, rather, relationships are gradually exposed between chords which will be more fully explored and fleshed out later. The second movement, based on an Advent plainsong, is entitled *Domenica Tertia Adventus, Antiphona*, and is a short scherzo and trio, in pizzicato. The third movement is a second scherzo, with trio, of a more substantial nature, though still quite brief. The return of the scherzo material is varied, and prepares the listener for the fourth movement.

The fourth movement is an *adagio*, contrasting sections of warm lyricism with a more dramatic and dissonant central section. Towards the end, each instrument has a recitative, during which the other three players hold sustained chords: the last bars of the movement are the first in the Naxos Quartets to have a key-signature, of four flats, for F minor. It was Christmas Day when I wrote the fifth movement, before movements three and four, and it is based on a Christmas plainsong, and becomes a simple carol. The finale is quick, and takes up again material from the first movement, expanding and transforming this.’

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.’

Felix Mendelssohn (-Bartholdy) 1809-1847

OCTET IN E FLAT OP 20

Allegro moderato ma con fuoco
Andante
Scherzo
Presto

The brilliance and precociousness of Mendelssohn’s talent continue to astonish; an equal and opposite reaction is regret that he died so relatively young. The Octet, for four violins, two violas and two cellos, is perhaps the greatest work of Mendelssohn’s teenage years. He composed it in the autumn of 1825, when he was just sixteen, as a birthday gift for his friend and violin teacher Eduard Rietz.

The next opus number belongs to the *Overture to Midsummer Night’s Dream* from 1826: this consolidated his unique ability to evoke magic in music, through light-as-air *pianissimo* quivering and scampering string passages. The scherzo of the Octet already showed this special mood, as did the central section of the Intermezzo of his String quartet no 2 op 13 from two years earlier.

The first movement of the Octet occupies almost half the length of the whole work, with an assured variety of textures, as well as effortless invention and development of memorable themes which avoid the sound ever becoming congested or tiring. As Susan McGinnis has said: ‘The first two movements... shift back and forth between its orchestral aspect and that of a violin concerto, with the other instruments alternately providing background and trading contrapuntal

lines, as well as joining together in *tutti* passages of unusual colour’.

The slow movement is less obviously contrapuntal, but there is no shortage of interest. Mendelssohn then puts to good use his deep study of Bach and baroque counterpoint by starting the finale with a busy fugue subject in the cellos, which he combines with a song-like second theme and develops with edge-of-the-seat modulations (also throwing in a reference back to the theme of the scherzo). He gave specific instructions in the published score: ‘This octet must be played in the style of a symphony in all parts; the *pianos* and *fortes* must be very precisely differentiated and be more sharply accentuated than is ordinarily done in pieces of this type.’ It was first performed at the *Leipzig Gewandhaus* in 1836, with Rietz as one of the players; we have to wait until 1890 and Tchaikovsky’s string sextet *Souvenir de Florence* for a comparably exuberant, sunny and life-affirming large chamber work for strings.

PIANO SEXTET IN D OP 110

Allegro vivace
Adagio
Menuetto
Allegro vivace

Despite its high opus number (assigned posthumously), Mendelssohn in fact

composed this work in April-May 1824: so it is a teenage work from the year before the Octet – but far less often played. It is for piano, violin (unusually, a single player), two violas, cello and double bass – in effect, *The Trout* with an extra viola. The strings open the work, immediately followed by the piano, which develops the opening subject.

Over a sustained pedal E from the double bass, the second subject arrives in the piano, which introduces a distinctive accompaniment in triplets. The slow movement is in F sharp major, opened by the strings (violin and violas muted), the piano then taking up the violin melody; the movement then explores a range of chromatic ideas. The minuet, marked *agitato*, is in 6/8 and D minor, with an F major trio. The calm of its ending is broken by the flourish which heralds the final *allegro vivace*.

This movement moves into remote keys, at its climax bringing back the D minor material from the minuet and staying in D minor for an *allegro con fuoco* return of the main theme. Only at the very end does the 'home' major key re-assert itself.

Wolfgang Amadeus Mozart 1756-1791

'GRAND QUINTETTO' (GRAN PARTITA) IN B FLAT

Largo – molto allegro
Menuetto
Adagio
Menuetto: allegretto
Romance: adagio
Tema con variazioni
Finale: molto allegro

This is an arrangement for five instruments – clarinet, violin, viola, cello and keyboard (fortepiano) – of Mozart's largest-scale Serenade, no 10 in B flat for twelve wind instruments (including two clarinets and, for the first time, two basset horns) and double bass, catalogued as K361/370a.

The original is often, ungrammatically, called the *Gran Partita*, though this was not Mozart's own title. It is usually assumed that he may have started it in Munich at the time of *Idomeneo*, then completing it in Vienna in 1783-1784. It is almost certain – especially in light of the double bass part – that he intended it for concert performance, though no record exists of this ever happening. It therefore contrasts with wind serenades written earlier, in his time in Salzburg, which were often played outdoors and on the move.

This seven-movement work, opening with a long ceremonial introduction leading into its first *molto allegro*, may have been commissioned (or at least inspired) by the clarinetist Anton Stadler, whose skill on the relatively new instrument, especially with an

extended lower register, later led to the Clarinet quintet K581 and the Clarinet concerto K622. However, why it has such an expansive structure and is the only Mozart wind band serenade with so many movements, or for as many instruments, is unclear. After the opening *allegro* in the 'home' key, a minuet follows in the same key, with two trios (in E flat and G minor), then an *adagio* in E flat, another B flat minuet (with trios in B flat minor and F major), a 'Romanze' in E flat, the traditional theme and variations (based in the 'home' key) and a rondo finale. (Not all performances play both trios to each minuet.)

The arrangement is by pianist and composer Christian Friedrich Gottlieb Schwencke (1767-1822); it seems to have been made in about 1805 in Hamburg, where Schwencke was Kantor at the Lutheran Johanneum School and Director of church music. He did a similarly reduced arrangement of Mozart's Clarinet concerto.

PRELUDE AND FUGUE IN G MINOR K404A/K405

Six preludes for string trio (violin, viola and cello) exist in Mozart's hand, though whether they are his own work is less clear – hence the 'a' in the K404a catalogue number. Four of the preludes are linked to arrangements by him for the same forces – two in their original keys, and two transposed – of fugues

from Book II of Bach's *Well-Tempered Clavier* of 1738.

It was Baron Gottfried van Swieten (1733-1803), the Imperial Librarian in Vienna, who introduced Mozart to Bach's monumental keyboard work (at the time almost forgotten) in 1782; the Baron was a leading light in the *Gesellschaft der Associierten*, an association of music-loving nobles which fostered interest in Bach and Handel and whose Sunday meetings Mozart regularly attended. It was van Swieten who encouraged Mozart to arrange four of Handel's larger works (including *Messiah*) for the instrumental forces of the day; he also provided Haydn with patronage (offering his own carriage for the composer's second trip to London), as well as the German text for *The Creation* and *The Seasons*. The prelude played today is in G minor, leading to Mozart's arrangement (and transposition) of the fugue no 14 of Book II of *The Well-Tempered Clavier*, BWV 883, originally in F sharp minor.

Arnold Schoenberg 1874-1951

STRING TRIO OP 45

This work from 1946, twelve years after the composer had moved to the USA, was a commission from Harvard University; its composition and programmatic structure derive from

Schoenberg's near fatal heart attack, with a theme of infirmity and recovery reminiscent of Beethoven's op 132 string quartet.

There the resemblance ends: all the material is derived from a single 'tone-row' of each of the twelve notes of an octave, and the sounds, combinations of the three instruments and playing techniques required produce a work of great variety and experimental feel. The string trio is in a single movement but there are in effect three sections: first an exposition, next a sort of development and finally a recapitulation and coda.

VERKLÄRTE NACHT OP 4

This work for string sextet (Transfigured Night) is a highly expressive late romantic narrative piece in a single long movement, bisected by a dramatic key change from D minor to major midway. It was written in a three-week burst of inspiration in 1899, well before the composer discovered much sparer twelve-tone methods of composition.

The music closely follows a psychologically dark narrative poem in German by Richard Dehmel (1863-1920), in which a man and a woman who are lovers walk through a dark forest on a moonlit night. She shares with him the secret that she is pregnant with another man's child; he ponders this, in the end accepting and forgiving

her: *O sieh, wie klar das Weltall schimmert! Es ist ein Glanz um Alles her* (See how brightly the universe gleams! There is a radiance over everything).

Franz (Peter) Schubert 1797-1828

PIANO QUINTET IN A (THE TROUT) D667

Allegro vivace
Andante
Scherzo: presto
Andantino – allegretto
Allegro giusto

Although Vienna has attracted many composers from elsewhere (Mozart, Haydn, Beethoven and Brahms), Schubert is one of the few native Viennese composers bridging the end of the eighteenth century and the start of the nineteenth to have spent most of his short but astonishingly productive working life in the city. It was during a three-month stay in 1819 with his friend the baritone Johann Michael Vogl in Steyr, Upper Austria (Vogl's birthplace), that Schubert composed this Piano quintet in A for piano, violin, viola, cello and double bass.

The forces are the same as in a quintet in E flat from 1802 by Hummel; Schubert seems to have been encouraged to copy this instrumentation by his host in Steyr, a wealthy mine-owner and amateur cellist called Sylvester

Paumgartner. It is a mostly genial and sunny work, with an ‘open-air’ feel not far from the mood of his Octet D803, still five years in the future. Its five-movement structure suggests a piece midway between a divertimento and a Beethoven-inspired ‘serious’ chamber work.

Formally, there is a linking theme between all the movements (except the scherzo): it is the rippling and watery upward-moving piano figure which Schubert had already penned as the piano accompaniment for his song *Die Forelle* (The Trout) D550. The tune of the song (another suggestion from Paumgartner) then provides the theme for the quintet’s fourth movement, a set of delicious and ingenious variations. Other distinctive features to listen for include kaleidoscopic key changes in unexpected directions; the piano part frequently high in the instrument’s register and often in octaves; and the construction of both second and final movements as pairs of symmetrical sections in which the second section is a transposed (moved up or down the scale) version of the first. Like much of Schubert’s music, the quintet had few if any commercial concert performances in the composer’s lifetime; it was not published until 1829, the year after his death.

QUARTETTSATZ IN C MINOR D703
Scholars all assume that this tumultuous

single movement for string quartet, marked *allegro assai* and never played or published in Schubert’s lifetime, is the opening movement for a quartet which Schubert then never completed (though he did write forty-one bars of a following *andante*). Brahms acquired the manuscript and organised the first performance in Vienna in 1867.

The work is frequently recorded as a ‘fill-up’ to the late quartet ‘Death and the Maiden’ in D minor D810 but deserves to be heard in its own right.

STRING QUINTET IN C D956

Allegro ma non troppo
Adagio
Scherzo: presto –
Trio: andante sostenuto
Allegretto

Schubert’s String quintet, for string quartet with extra cello, is adored and revered by those lucky enough to play it, as well as by generations of concertgoers and listeners. Excerpts from it (often the sublime and otherworldly E major slow movement, though usually without its troubled and violent F minor central section) have been chosen by more than seventy castaways on BBC Radio 4’s *Desert Island Discs* – not just professional musicians like Benjamin Luxon, Sir Mark Elder or Sir Michael Tippett, but also knowledgeable amateurs like Dame Joan Bakewell, Jonathan Pryce

or Christopher Hampton.

What explains the power which the work enjoys and the respect with which it is now regarded? In part, it is the tragic externalities of the piece – written only two months before Schubert’s death, with the composer seeming to know (like the singer in *Winterreise*) that the road ahead is cold and lonely and leads to the grave; and forgotten until its first performance in 1850 and publication in 1853. But on musical grounds alone it is superb and remarkable. It may have been inspired by Mozart’s String quintet in G minor K515 and by Beethoven’s String quintet op 29 (also in this Festival). However, it breaks new ground in its overall scale (the first movement alone plays for close to twenty minutes, though no attentive listener will find this too long); in its bold and unconventional use of key changes; in the way Schubert develops and transforms themes; and how he exploits the tension between major and minor, as well as the range of sonorities made possible by the extra cello.

Beyond – or between – the notes, the quintet appears to speak of existence, beauty, the transience of life and its potential meaning, even though its ‘home’ key is the usually mundane and cheery C major. In its apparent subject-matter, it joins Beethoven’s final string quartets of the same period,

but Beethoven’s sense of titanic and defiant struggle is replaced by Schubert’s bittersweet lyricism.

Robert Schumann 1810-1856

INTRODUCTION AND ALLEGRO APPASSIONATO OP 92

Schumann sketched out this work for piano and orchestra, shorter than his Piano concerto in A minor op 54 of four years before, in just two days in September 1849, finishing the full score a week later. Clara Schumann gave the first performance the following February in Leipzig, but it was not a success.

The second performance in Düsseldorf a month later, with her husband conducting, was much more favourably received. But the work remains unjustly neglected in the concert hall – in part because finding the best way to include it in a programme, and committing the resources to do so, is not straightforward except in a context like this Festival.

Angela Hewitt, who has recorded the work for Hyperion, notes: ‘Schumann was immersed in Byron’s dramatic poem *Manfred* at the time (resulting in his Manfred Overture), and some of its urgent despair can also be heard in the opening theme of the allegro. At one point the theme of the introduction returns in B major in a passage that,

if you were to hear it by itself, would make you think of Brahms’.

Richard Strauss 1864-1949

TILL EULENSPIEGEL – EINMAL ANDERS!

This is a *jeu d’esprit*, perpetuated should be perpetrated on Strauss’s tone poem of 1895, *Till Eulenspiegels Lustige Streiche*, op 28, which celebrates the mythical mediaeval prankster and prototypical ‘outsider’ Till Eulenspiegel. This deconstructed version is by Austrian composer and teacher Franz Hasenöhl (1885-1970) and was first performed in 1954 by members of the Vienna Philharmonic; although he was a prolific composer, it appears to be his only published work. ‘Einmal anders!’ means ‘differently, for once’; this version reduces the length of the original by almost half, and Strauss’s orchestral forces of more than a hundred players down to violin, double-bass, clarinet, bassoon, and horn. Hasenöhl’s subtitle, *Grotesque musicale*, says it all.

Alexander von Zemlinsky 1871-1942

CLARINET TRIO IN D MINOR OP 3

Allegro ma non troppo
Andante

Allegro

Zemlinsky grew up in Vienna and was an influential teacher of Schoenberg, as well as a prolific composer of large-scale operatic, orchestral and vocal works and a conductor, notably at the *Deutsches Landestheater* in Prague from 1911 to 1927 and in Berlin under Klemperer in the 1930s. In the early 1900s he was involved with Alma Schindler (1879-1964), later to marry in succession composer Gustav Mahler, architect Walter Gropius and novelist Fritz Werfel. Zemlinsky fled Europe for the USA in 1938 but received little recognition there, dying in New York State.

His music went into a steep decline after his death, but a revival is now underway. This trio, for clarinet, cello and piano, is a relatively early work, dating from 1896, but Zemlinsky had already written several other chamber works and his first symphony in D minor (all without opus numbers). It was Brahms, impressed with Zemlinsky’s music, who recommended this trio to his own publishers Simrock; its first movement is the most substantial, but the work as a whole shows both his debt to Brahms and his wish to find his own path. The work also exists in an alternative version where the clarinet is replaced by a violin.

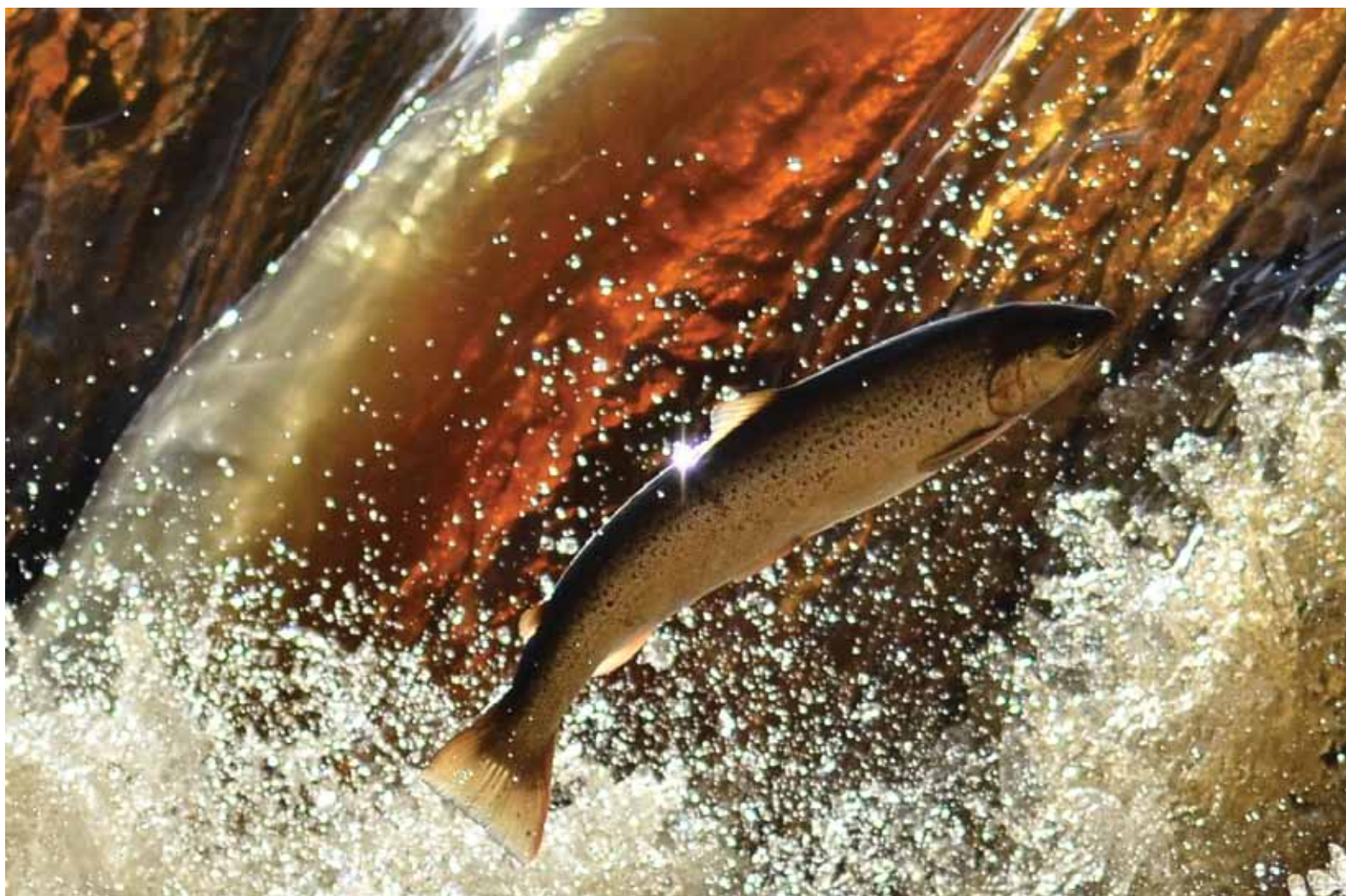
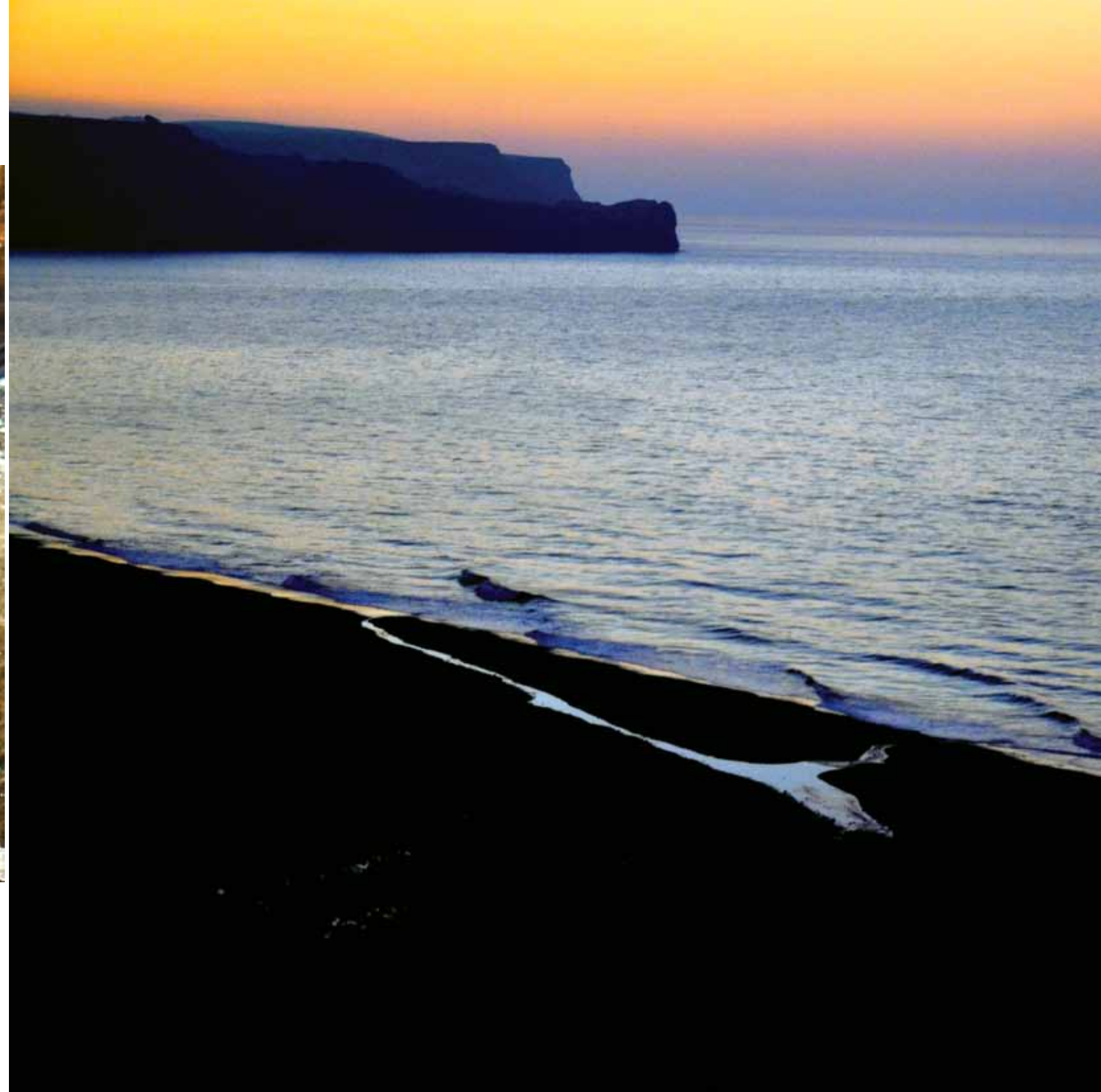


Photo Credit: Schubert's Trout by Frank Harrison



Our Patron

Sir Peter Maxwell Davies, CH, CBE

Amongst composers of the 21st century, only a relative few have come to be regarded as having reached the very peak of their profession. Sir Peter Maxwell Davies occupies such a position, ranking among the world's most eminent composers today; a natural successor, in the close-worked British tradition, to Elgar, Tippett and Britten in particular.

Over the course of six decades, most of them upon the Orkney islands where he

has made his home, Maxwell Davies's status has adapted from *enfant terrible* to leading cultural figure, playing a key role at the very heart of the British establishment. His appointment as Master of the Queen's Music in 2004 recognises his influential role as a leading British composer and figure of world standing: it is both a tribute to the revolutionary, yet enabling, influence he has had upon the public perception of the English contemporary music

scene and a launchpad that, along with his presidency or patronage of many centrally important bodies, has offered him added powers to champion the musical causes about which he feels most passionately.

A hugely prolific composer, his vast output of nearly 350 opuses include ten symphonies, ten string quartets, operas, song cycles, concert suites, sonatas, concertos and a dazzling variety of chamber music. www.maxopus.com

Photo Credit: Paul Joyce Lucida Productions

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



Marcus Barcham-Stevens - Violin

Co-leader of the Britten Sinfonia and a member of the Fitzwilliam Quartet, Marcus received starred First Class Honours in Music from Cambridge University and the Diploma for Advanced Instrumental Studies from the Guildhall School of Music and Drama where he studied with David Takeno. He was awarded the Norman-Butler Scholarship from the English-Speaking Union to the Tanglewood Music Center USA, where he was invited back as a Violin Fellow and received the Henry Cabot Award for outstanding contribution. He has broadcast as a soloist on BBC Radio 3 and performed chamber music with Peter Donohoe, Paul Lewis, Peter Hill, Emmanuelle Haim, Alina Ibragimova, Leon McCawley and with Thomas Adès in music by Adès at Carnegie Hall.

He has featured at London's Wigmore Hall, Purcell Room, Bridgewater Hall, Symphony Hall Birmingham, the Library of Congress in Washington and at the Haydn String Quartet Festival, Esterhazy. Marcus has played for several years in Sir John Eliot Gardiner's Orchestre Révolutionnaire et Romantique and has guest led ensemble Modern Frankfurt, Musikfabrik Köln, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic Orchestra and the Birmingham Contemporary Music Group. Marcus is also a composer.

Jamie Walton

ARTISTIC DIRECTOR



James Bower - Percussion

James studied Timpani and Percussion at the Birmingham Conservatoire where he specialised in orchestral performance and was awarded the Birmingham Conservatoire percussion prize. Alongside orchestral playing, James enjoys performing solo percussion and chamber repertoire, appearing at Colston Hall Bristol and the Norfolk and Norwich Festival. He has performed with the City of Birmingham Symphony Orchestra and the English Symphony Orchestra, where he had the opportunity to work with conductors such as Andris Nelsons, Sakari Oramo, Gustavo Dudamel, Ilan Volkov, Vernon Handley and Andrew Litton. James toured with the CBSO to Germany, Italy, Switzerland and Greece.

After gaining his undergraduate degree, he was awarded the D'Oyly Carte Scholarship and Oldhurst Trust award to study for a Master of Arts at the Royal Academy of Music in London. During this time he worked with the London Philharmonic, Royal Philharmonic Orchestra, London Concert, Britten Pears Orchestra and New English Concert Orchestras, as well as the BBC Singers. Whilst at the Royal Academy of Music, James was awarded the James Blades prize for orchestral performance and set up 'Cymbiotic' – a duo with fellow percussionist Ross Garrod, going on to perform at London's Southbank Centre, University of London, for Elton John and HM the Queen.



Simon Browne - Violin/Viola

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

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



Jane Booth - Clarinet

Head of Historical Performance at the Guildhall School of Music & Drama London, Jane is a specialist in the early clarinet and chalumeau, pursuing a busy international career with many renowned ensembles including the Orchestra of the Age of Enlightenment, Tafelmusik, The Academy of Ancient Music, Amsterdam Baroque Orchestra, Orchestre des Champs-Élysées, La Petite Bande, Classical Opera Company, Gabrieli Consort etc. In chamber music Jane has appeared in the UK, North America, Japan, Australia and Europe and performs regularly with her Ensemble DeNOTE and Ensemble F2 as well as lecture recitals with fortepiano specialist John Irving. Her vast repertoire also includes many neglected concertos such as those by Fasch and Telemann.

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). Her most recent recording is of works by Franz Danzi, including his Clarinet Sonata (on the Devine Music label). Forthcoming for 2014 are performances of the Mozart Clarinet Quintet and Clarinet Concerto, recordings with The Classical Opera Company.

www.janebooth.net
www.denote.org.uk
www.ensemblef2.com



Mark Braithwaite - Viola

Violist Mark Braithwaite studied at the Royal College of Music with Simon Rowland-Jones and Andriy Vytovych, and at the Universität Mozarteum Salzburg with Thomas Riebl. Mark was a member of the Doric String Quartet, making regular Wigmore Hall appearances and performing alongside artists such as Michael Collins, Kathryn Wyn-Rogers and Roger Vignoles. The group studied intensively with Rainer Schmidt of the Hagen Quartet as well as with members of the Artemis and Albans Berg Quartets. Mark's recent chamber music partners have included The Dante Quartet, Jack Liebeck, Jamie Walton, Robin Michael and Macus Barcham-Stevens.

As a soloist, Mark recently appeared at the Wigmore Hall, performing works by Frank Bridge and Simon Rowland-Jones, alongside Roderick Williams, Susan Bickley and Iain Burnside. Mark has received prizes from the Royal Overseas League, and has been recorded by BBC Radio 3, in concerti by Bruch and Mozart. Since 2008, Mark has been involved in regular projects with the Orchestre Révolutionnaire et Romantique under Sir John Eliot Gardiner. This has included touring Europe and America with Brahms, Schumann and Beethoven Symphonies, and residencies at the Opera Comique in Paris. Mark studies early repertoire with Judy Tarling, and has recently played with many of the major period ensembles.



Emma Burgess - Clarinet

Emma Burgess is currently in her fourth year as a Scholar at the Royal College of Music in London, where she studies clarinet with Timothy Lines, Barnaby Robson and Michael Collins. Emma previously studied at Eltham College where she was a sixth-form music scholar. From 2008-2010 she was Principal clarinet of the Bromley Youth Symphony Orchestra and has participated in masterclasses with Chris Richards, Michael Wight and Robert Plane. Emma has played Principal clarinet with the RCM Symphony Orchestra, RCM Philharmonic and Orchestra Vitae and recently performed with English National Opera London and the Northern Lights Symphony Orchestra under Adam Johnson.

In 2013 Emma was chosen as an RCM Rising Star and this year was selected to take part in the RCM/ENO 'evolve' scheme. She is a very keen chamber musician and as a member of the Meriden Clarinet Quartet won the Douglas Whittaker Memorial prize in the 2012 RCM Woodwind Ensemble Competition. In September, Emma will take up a scholarship place for her Masters in Performance degree at the Royal College of Music where she will be kindly supported by a 'Help Musicians UK' Postgraduate Award. This is her first appearance at the North York Moors Chamber Music Festival.



Meghan Cassidy - Viola

The Strad magazine (Tully Potter) recently described Meghan Cassidy as a stand out violist . . . "with a fine tone, a good feeling for chamber music and a real personality". She was born in London in 1988 and studied the viola with Garfield Jackson at the Royal Academy of Music in London, where she graduated in 2010. She continued her studies with Tatjana Masurenko (Leipzig), Nabuko Imai (Hamburg) and Hartmut Rohde at IMS Prussia Cove. Meghan enjoys a busy career both as a chamber musician and Orchestral Principal. As a member of the Solstice Quartet (winners of the Royal Overseas League 2009), Meghan has performed at the Wigmore Hall, Musée d'Orsay, Paris and live on BBC Radio 3.

Currently Principal Violist with the Orion Symphony Orchestra who recently appeared at the Royal Albert Hall, Meghan has also guest led the Royal Liverpool Philharmonic Orchestra and Royal Scottish National Orchestra, also performing regularly with Royal Philharmonic Orchestra, City of Birmingham Symphony Orchestra and Aurora Orchestra. Highlights this year include performances with the Pavao Quartet, the Rhodes Piano Trio, recital with Ian Brown at the Jubilee Hall Aldeburgh and a performance of the Mozart Sinfonia Concertante at the Aberystwyth Music Festival.



Cremona Quartet - Quartet

Renowned for their 'extremely mature and lyrical sound' (Strad) the Quartetto di Cremona, as they're known on the international stage, perform regularly at many prestigious venues such as Wigmore Hall (London), Konzerthaus (Berlin), the New York Metropolitan Museum and Accademia di St Cecilia in Rome. The Quartet formed in 2000 at the Stauffer Academy in Cremona and in 2005 received a Borletti-Buitoni Trust Fellowship, leading to appearances at many of the world's great festivals such as the Perth International Arts Festival in Australia and the BeethovenFest in Bonn.

They were recently nominated as 'Artist in Residence' at the Società del Quartetto of Milan who are celebrating their 150th year for which the Cremona Quartet will perform the complete cycle of Beethoven quartets. Recent and forthcoming tours include engagements in the USA, Japan, Mexico and China as well as in the UK, Italy, Scandinavia, Germany and Austria.

The Cremona Quartet's debut recording for Decca (2011) championed the complete string quartets by Fabio Vacchi and they have just recorded the complete Beethoven String Quartets for the German label Audite who also issued 'Italian Journey', a CD dedicated to Italian composers. Since Autumn 2011, the Quartet has taught at the Walter Stauffer Academy in Cremona.

www.quartettdicremona.com



Lindsay Davidson - Bagpipes

Lindsay Davidson studied at the Reid School of Music in the University of Edinburgh - the first person in the world to finish any music school majoring as a 'piper'. He holds a PhD in musical composition for a thesis seeking ways to synthesise the Scottish bagpipe tradition and western art music.

He has always been involved in teaching; he ran his own school of 'piping before moving to Poland where he now leads an internet teach yourself method, writing and publishing music education material. Lindsay devised a unique and highly successful method of teaching instrumental performance and has researched brain based methods for learning to sing.

Lindsay has held the honorary positions of Clan Piper since 1992 and from 1987 till 2001 was 'Town Piper to Linlithgow' (his home town). In 2004 he was appointed composer to the Court of the Baron of Ardgowan and has given concerts, recitals, workshops and papers all over the world; on five continents and in approximately forty countries, appearing on over 30 CD projects including several solo undertakings.

Lindsay has translated two major books from Polish to English - one about Chopin and the other about literary theory.

www.lindsaydavidson.co.uk



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

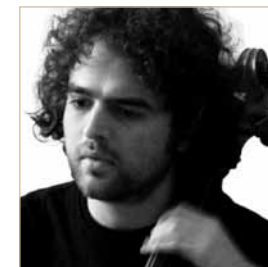


Michael Gurevich - Violin

A member of the London Haydn Quartet, Dutch violinist Michael Gurevich performs as a chamber musician and orchestral leader and is passionate about teaching.

As a chamber musician he has appeared at Carnegie Hall, Wigmore Hall, the Royal Concertgebouw and at the Aldeburgh, Aix-en-Provence, Verbier and Florestan Peasmarsh Festivals, collaborating with the Nash Ensemble, Ensemble 360, the London Bridge Ensemble, Navarra and Heath quartets, the Florestan Trio and many others. Live radio broadcasts have included appearances on BBC Radio 3 as well as SWR2 in Germany, ABC Classic FM in Australia, CBC Radio in Canada and many others. With the London Haydn Quartet he has recorded, on the Hyperion label, critically acclaimed discs of Haydn's op. 20 and op. 33 quartets, and with the Rhodes Piano Trio on Champs Hill Records, a disc of Schumann's piano trios.

Michael is a tutor at Chetham's School of Music in Manchester and has given chamber music masterclasses at the Juilliard School, Indiana University, Oxford University, Royal Academy of Music, Royal College of Music, Yong Siew Toh Conservatory in Singapore and at the Domaine Forget in Canada..



Matthew Huber - Cello

British cellist Matthew Huber collaborates as a soloist and chamber musician with many of Europe's finest chamber and early music ensembles, performing recently at London's Wigmore Hall and Amsterdam's Muziekgebouw. He has appeared at the Kronberg, Schiermonnikoog, Zagreb "Virtuosi", Salisbury, Boston and Utrecht Early Music festivals and will give a series of concerts later this year with pianist Sam Haywood at Esplanade in Singapore. A Fellow of the Royal Schools of Music, he has presented recitals throughout Europe and the USA, and has been invited to teach masterclasses in Seoul, Korea as well as 18th-century performance practice at the Royal Academy of Music, London.

He studied with Steven Doane at the Eastman School of Music in Rochester, New York; Ralph Kirshbaum at the Royal Northern College of Music, Manchester; Steven Isserlis at IMS Prussia Cove and Gary Hoffman at the Queen Elisabeth Music Chapel, where he held a Young Artist Soloist Residency during 2012-2013. Recent projects have included collaborations with Alasdair Beatson, Daniel Phillips, Xenia Jankovic, Sam Haywood, Annette Isserlis, Kristian Bezuidenhout and Ida Levin.

Matthew plays on a rare cello by Francesco Ruggieri, Cremona, 1685, on loan from a generous sponsor.

www.matthewhuber.co.uk



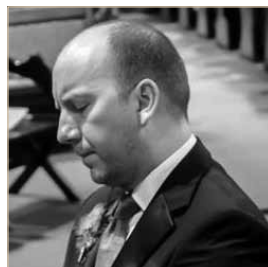
John Irving - Fortepiano

Recently described as 'One of the foremost exponents of the period piano in the UK', John Irving pursues a dual career as a fortepianist and internationally recognised Mozart scholar, publishing five books on the composer including the international best-selling The Treasures of Mozart. Previously Professor of Music at Bristol University and subsequently Director of The Institute of Musical Research at London University (where he was also Professor of Music History and Performance Practice) he is Professor of Historical Performance at Trinity Laban Conservatoire of Music and Dance. He is Associate Fellow of the IMR and Vice-President of the Royal Musical Association.

As a recitalist, concerto soloist and chamber music performer on fortepiano, clavichord and harpsichord, he specializes in 18th- and early 19th-century solo and chamber music repertoires. His latest solo CD recording, 'John Irving Plays Mozart on the Hass Clavichord' features Sonatas, Fantasias and miscellaneous early works played on a historic clavichord dating from 1763. This SFZ CD and associated website, www.mozartclavichord.org.uk were funded by a research grant from The British Academy.

He has recently appeared in many international festivals and this year gave masterclasses for students of the Royal Conservatory in The Hague.

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



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."



Jack Liebeck - Violin

Jack made his acclaimed London recital debut to a sold-out Wigmore Hall in 2002 and has gone on to perform recitals all over Europe, plus tours of Australia, China, Korea, Taiwan, New Zealand and the USA. Jack is a committed chamber musician and became the violinist of renowned Paris-based piano trio, Trio Dali. Formed in 2007, the trio has a prize-winning international career with acclaimed recordings and performances scheduled all over Europe and further afield. (www.trio-dali.com)

Since a hugely successful recording debut on the Quartz label with pianist Katya Apekisheva, Jack recorded two critically acclaimed discs for Sony Classical and has just started a new recording relationship with Hyperion Records.

He also has an established bond with Oscar winning composer Dario Marianelli and is featured as soloist on the film scores of Jane Eyre and Anna Karenina.

As well as appearing in many international festivals in chamber music, Jack also has a broad range of concerti which he has performed with many of the world's great orchestras. He is now Professor of violin at the Royal Academy of Music and Artistic Director of Oxford May Music Festival, a festival of Music, Science and the Arts (www.oxfordmaymusic.co.uk).

www.jackliebeck.com



Priya Mitchell - Violin

'One of the foremost violinists of her generation' (The Strad), Priya Mitchell studied with David Takeno at the Yehudi Menuhin School and with Zachar Bron in Germany. She was chosen as the British representative of the 'Rising Star' concert series by the European Concert Halls Organisation giving recitals in many of the great concert halls from Carnegie to the Wigmore. As soloist, Priya has directed and performed with the Moscow Philharmonic, RPO, the Deutsches Sinfonie-Orchester, BBC Symphony Orchestra, BBC Philharmonic Orchestra, Australian Chamber Orchestra, Bournemouth Symphony Orchestra, English Chamber Orchestra, Royal Liverpool Philharmonic, Philharmonia, Belgian Radio Orchestra, Sinfonia Varsovia and the Polish National Radio Orchestra, amongst many others.

Priya is also a sought-after guest at world-wide international chamber festivals and was asked last year to serve as Artistic Director of 'Caravan - Gypsy Folk': a festival she curated at Kings Place in London, following her own Indian and Irish roots through the extraordinary musical journey of the Roma, from Rajasthan to the British Isles, via the Near East, Spain and the Balkans, across the centuries. She is the founder and Artistic Director of the Oxford Chamber Music Festival, described by The Daily Telegraph as 'a musical miracle' and The Independent as putting Oxford 'on the map of the classical music world'.

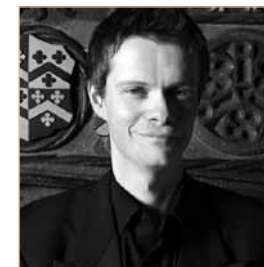
www.ocmf.net



Dirk Mommertz - Piano

Originally a violinist, Dirk Mommertz was born in Mainz and studied in Karlsruhe, Frankfurt, Paris and Cologne. Artistic Director of the 'Festival Spring Rügen', he has received many international awards as a pianist and is a member of the internationally renowned Fauré Quartet who have performed in some of the world's most eminent halls such as Wigmore Hall, Berlin Philharmonie, Teatro Colon Buenos Aires, Concertgebouw Amsterdam, Tonhalle Zurich and many other venues including Tokyo, Paris and New York. Their prize-winning recordings on Deutsche Grammophon have singled the group out as a ground-breaking ensemble equally at home with the classics as well as more experimental contemporary repertoire. Dirk has also appeared as a soloist with the BBC National Orchestra Of Wales, the Stuttgart Chamber Orchestra, the Duisburg Philharmonic Orchestra and the Hamburg Symphony Orchestra.

From 2000 to 2005 he lectured in piano at the Musikhochschule Karlsruhe and since 2005 has been Professor of chamber music at the Folkwang University Essen, in addition he was also recently appointed to a similar position in chamber music at the Hochschule für Musik Nuremberg. He also enjoys giving masterclasses at the Academy of Montepulciano, the European Chamber Music Association and in the magical Lofoten Islands in Norway.



Andrew Pettitt - Oboe

Andrew graduated from the Royal Northern College of Music in Manchester after studying with Robin Canter, Hugh McKenna and Thomas Davey. He then completed two years of postgraduate study at the Musik Akademie in Basel, Switzerland with Omar Zoboli and worked with the world-renowned chamber musician Sergio Azzolini, gaining invaluable experience in the field of chamber music performance. He has since been living in Manchester where he not only pursued a career in teaching and recording but also freelancing with the Hallé Orchestra, Opera North, the Royal Liverpool Philharmonic, Manchester Camerata and the Ulster Orchestra.

As well as performing which remains a keen passion, Andrew also enjoys working in education and is currently in charge of A level Music Technology at Canon Slade School, Bolton and was a former member of the Live Music Now Scheme, an organisation set up by legendary violinist Yehudi Menuhin which tours musicians to transform lives of those in need. Andrew was a member of Minerva Wind Quintet for five years while studying at the Royal Northern College of Music and has also appeared with the London Sinfonietta and the Spitalfields Festival in London. More recently he has been Principal oboe with the Northern Lights Symphony Orchestra.



David Pipe - Organ

David 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 Titterington, 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.

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.



Victoria Sayles - Violin

Victoria Sayles was a Foundation Scholar at the Royal College of Music, London where she graduated with First Class Honours. 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. She also appears regularly with Philharmonia Orchestra and has recently led orchestras in China on national television.

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



Andrew Skidmore - Cello

Specialising in early music, Andrew Skidmore studied at New College, Oxford University and the Royal Academy of Music in London.

He is currently cellist of the Salomon String Quartet, performing the classical repertoire on period instruments and was from 2005-8 cellist of the Fitzwilliam String Quartet, one of the oldest surviving quartets in the world, now into its fifth decade.

Andrew is also principal cellist of Collegium Musicum 90 and Ex Cathedra and performs, records and broadcasts regularly as a Guest Principal and as a continuo cellist.

Aside from his experience with chamber music, Andrew also works with many of the UK's leading period instrument orchestras and ensembles including the Orchestra of the Age of Enlightenment, Gabrieli Consort, Arcangelo, Academy of Ancient Music, Early Opera Company, Dunedin Consort, The Sixteen, Classical Opera Company, Retrospect Ensemble and Irish Baroque Orchestra.

Recent solo performances have included unaccompanied Bach in Cadogan Hall, London and the Birmingham Town Hall as well as Haydn's Sinfonia Concertante at the English Haydn Festival.



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.



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.



Jamie Walton - Cello

Founder of this festival and with chamber music remaining his number one passion, Jamie Walton's solo appearances have taken him throughout much of Europe, USA, New Zealand, Australia, Scandinavia and the UK at many international festivals and with orchestras such as the LPO, RPO and Philharmonia Orchestra.

With Signum Records he has recorded over twenty sonatas as well as ten concertos with the Philharmonia orchestra most recently the Dvorák and Schumann concertos under Vladimir Ashkenazy. He has also recorded three Russian concertos with the Royal Philharmonic orchestra under Okko Kamu as well as the complete works of Britten, including a film about the Britten Suites made with director Paul Joyce, premiered on SkyArts and released on Signum Vision. Having just returned from performing the Schumann concerto in Chile, future performances include concertos in Finland, Canada and Germany.

Elected to the Freedom of the City of London through the Worshipful Company of Musicians, Jamie was recently awarded a Foundation Fellowship by Wells Cathedral School for his outstanding contribution to music. Jamie plays on a 1712 Guarneri and lives upon the North York Moors. Next month he makes his debut with the BBC National Orchestra of Wales and is about to launch his own record label.

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 in numerous West End productions including 'Phantom of the Opera', 'Mary Poppins' and 'Wicked'.

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

A trademark purity of sound is a distinctive quality in his playing and Dan is a committed chamber musician both in modern and period performances. His versatility as an artist manifests also in solo work, guesting as soloist with the Aubry String Trio and 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.



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 line of the moor'.



St Hilda's Priory Sneaton Castle, Whitby

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

In 1992 the distinguished ecclesiastical

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

The Order was founded in 1915 by Margaret Cope when a girls' school was established in the Castle (built for James

Wilson in 1799). By the time the school closed in 1997 the nuns had greatly diversified their work in this 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 to the ruins of the once physically imposing 12th century Augustinian priory. When one imagines the size and scale of the priory church, it naturally raises the question 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

served 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: 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 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 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 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 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

We musicians all fondly thank the Sisters at St Hilda's Priory, Sneaton Castle for accommodating musicians with such generosity, allowing us to rehearse and perform in their wonderful and inspiring premises.

The Normanby Charitable Trust have supported this festival for many years and their contributions are deeply appreciated. There are many who have also been supportive from the very start so we'd like to thank Derek Knaggs, John Haines, Rollits Solicitors, Yvette Turnbull and all those who wish to remain anonymous.

The committed team who work tirelessly throughout the year deserves much credit, namely the Trustees of the festival and those behind the scenes - in particular Joel Brookfield, John and Katrina Lane and Adam Johnson; thank

you for your fantastic energy and focus.

Our thanks also to Marianne Sweet from Damselfly Communications for PR and helping to deliver this beautiful brochure, as well as to our website designer Mike Samuels. Thank you Phillip Britton for your thorough and splendid notes.

The artists-in-residence merit particular attention for their stunning contributions: painter Carol Tyler and photographer Frank Harrison who both search deep to produce such extraordinary images purely for the festival itself. Thank you for making our 'brand' so unique and exquisite.

Sir Peter Maxwell Davies, who turns 80 this year, is extraordinarily generous in becoming our new Patron and committing to the Festival in person for its duration, particularly within such a busy

and celebratory year. We are thrilled to have such a musical legend as part of it all.

Finally an enormous thanks to you the audience who, in times of cultural hardship and cuts in the Arts, show tremendous loyalty and passion – this gives us the musicians the drive to share in this mutual appreciation. Do spread the word and keep this energy alive - it's very unusual in today's climate and we have all been part of the Festival's success through our belief in it.

I'd like to dedicate this Festival to the memory of my great and dear friend, Anne Taylor.

Jamie Walton
ARTISTIC DIRECTOR

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Useful websites:
www.northyorkmoorsfestival.com (festival)
www.damselflycommunications.co.uk (Marianne Sweet)
www.lucidaproductions.com (Paul Joyce)
www.maxopus.com (Sir Peter Maxwell Davies CH, CBE)
www.concertsatcratfield.org.uk (Phillip Britton)