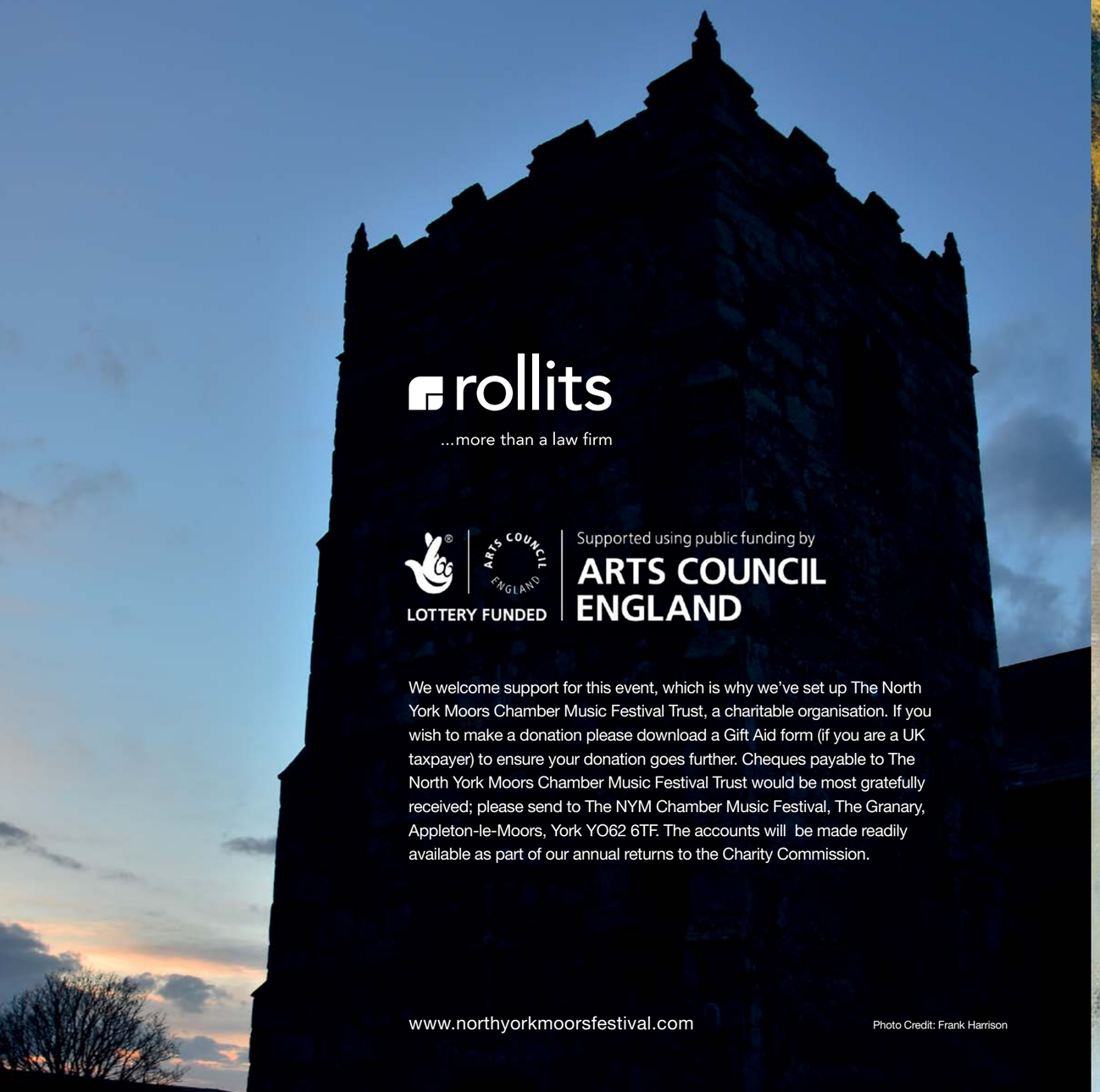

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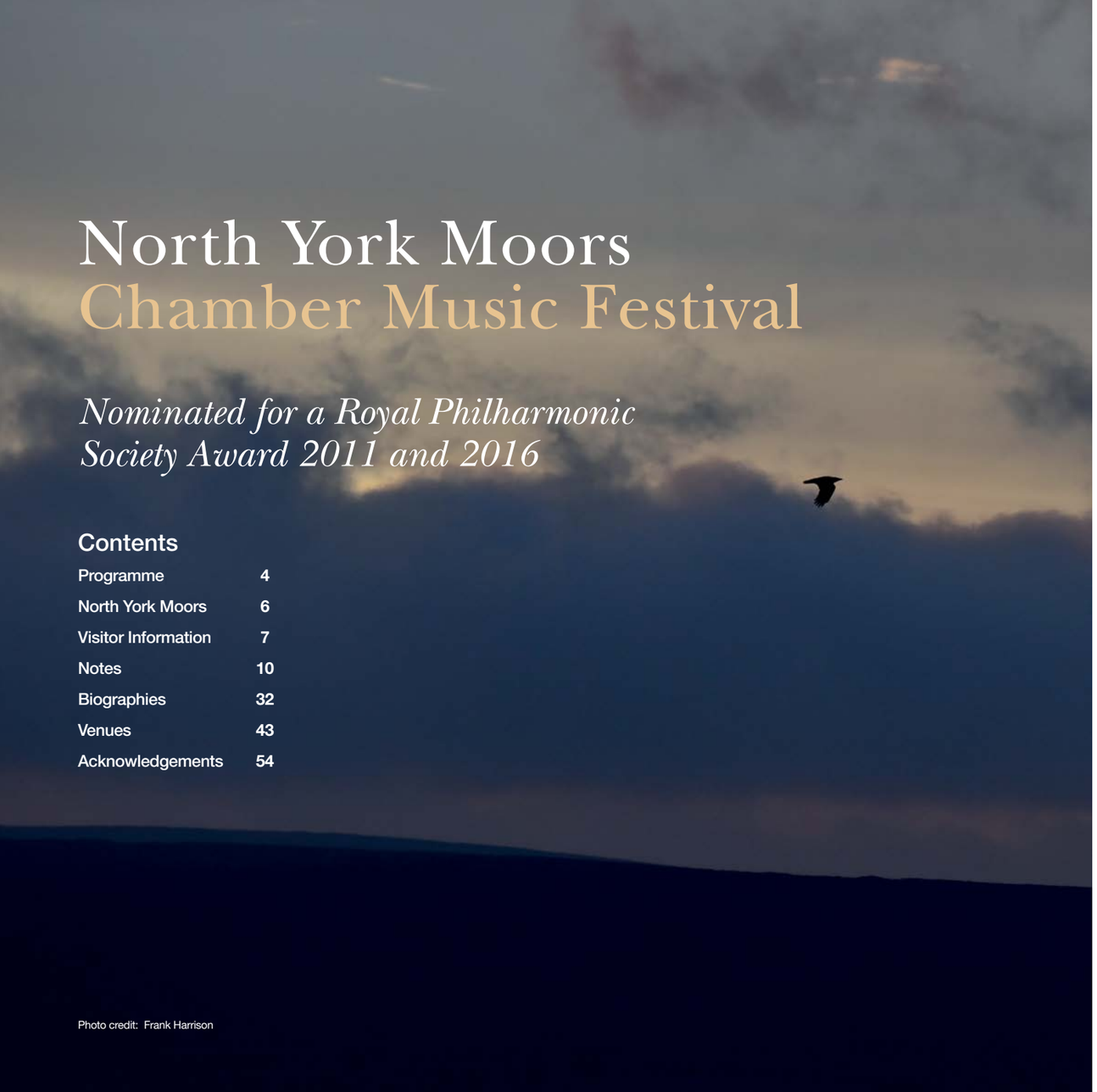
Photo Credit: Frank Harrison

North York Moors Chamber Music Festival

Schumann:
A genius revealed
14 – 27 August 2016

www.northyorkmoorsfestival.com



North York Moors
Chamber Music Festival

Nominated for a Royal Philharmonic Society Award 2011 and 2016

Contents

Photo credit: Frank Harrison

Introduction

"Amongst the most impressive of its kind in Britain"
Telegraph

Welcome to the eighth consecutive North York Moors Chamber Music Festival, exploring the tempestuous world of that great German Romantic, Robert Schumann.

Central to the Romantic era when the concept of *'Sturm und Drang'* (storm and stress) had taken hold, Schumann developed his own tumultuous style exacerbated by what we would now refer to as 'manic depression' - or 'bi-polar disorder'. In his day this was called 'psychotic melancholia' - a condition he was indeed diagnosed with. Many great artists have famously suffered from mental disorders and Schumann is in one way fortunate to have been creative during a period when expressing matters from the heart as an artist was precisely the point. Harmonically rooted within the foundations of J S Bach and stylistically influenced primarily by Schubert and Mendelssohn, Schumann's technical structure and deep logic within his writing was fleshed out through stylistic flair and harmonic genius. It is this genius we are here to explore alongside his influences and music inspired by his legacy.

To our ears now, Schumann's music resonates lyrically but in the mid 19th century some of his works - and particularly those from his latter years - may have sounded rather disturbed, undisciplined and baffling. This was more in evidence when Schumann finally succumbed to debilitating mental health issues and, as his condition worsened, the compositions became more tortured when his introspective and almost claustrophobic tone found its zenith.

Schumann's split personality was something he expressed by referring to himself (twice) in the third person: 'Florestan' and 'Eusabius'. They represented in that order the extrovert, impetuous side then the more introverted, confessional aspects of his inner self. This naturally manifested through every composition, particularly within the solo piano and chamber repertoire where his style can become ferociously passionate then simply remorseful. This demonstrates a plethora of ideas from a mind that was almost too unsettled to sit upon them for long. Nevertheless, the obsessive nature of his imagination created what's known as *idée fixes* which develop throughout any given work, providing the glue that transforms what would be a merely good piece of music to a truly great one. Ultimately, all this is underpinned by a painfully sensitive nature and an uncanny ability to use dissonance and rhythmic complexity as tools, providing a robust 'tautness' to his Romantic and natural talent for melody.

His wife Clara Schumann was by all accounts a remarkable woman. Devoted wife and mother, she was one of Europe's foremost pianists and premiered most of her husband's works which demonstrates her towering talent. Sacrificing a performing career in order to nurture their children she seems to have provided an equally vital foundation for her increasingly troubled husband.

So let us enjoy one of music's most treasured composers, celebrated throughout the world for his honesty, complexity and originality. It is a journey of surprise and revelation we hope, one we musicians are here to equally relish since I'm yet to meet one who wasn't fanatical about Schumann. This year's festival is about expressing purely from the heart - and appropriately so.

Jamie Walton
Artistic Director

Programme *Week one*

Sunday 14th August **2pm**	**St Peter & St Paul** **Pickering**	***Exuberance*** **SCHUMANN** Kinderszenen op15 **SCHUBERT** Piano quintet in A D667 *The Trout** **MENDELSSOHN** Piano sextet in D op 110 **SCHUMANN** Piano quintet in E flat op 44
Monday 15th August **7pm**	**St Helen's & All Saints'** **Wykeham**	***Ardour*** **SCHUMANN** String quartet in A minor op 41 no 1 **BEETHOVEN** String quintet in C op 29* **MAXWELL DAVIES** Naxos Quartet no 10 op 283 **MENDELSSOHN** String quintet no 2 in B flat op 87
Wednesday 17th August **2pm**	**St Mary's Lastingham**	***Philosophy*** **SCHUMANN** *Waldszenen* op 82 **SCHUMANN** *Dichterliebe* op 48
Wednesday 17th August **7pm**	**St Mary's Lastingham**	***Folk*** **CHOPIN** Piano trio in G minor op 8 **SCHUMANN** Piano trio no 3 in G minor op 110* **MAXWELL DAVIES** Piano trio *A Voyage to Fair Isle* **o**p 232 **BRAHMS** Piano quartet no 1 in G minor op 25
Friday 19th August **7pm**	**All Saints' Helmsley**	***Turmoil*** **SCHUMANN** Violin sonata no 2 in D minor op 121 **SCHUMANN** Piano trio no 1 in D minor op 63* **TCHAIKOVSKY** Piano trio in A minor op 50
Saturday 20th August **7pm**	**St Martin-on-the-Hill** **Scarborough**	***Transcendence*** **BACH** Fantasia and Fugue in G minor BWV 542 (organ) **TCHAIKOVSKY** String sextet in D minor op 70 *Souvenir de Florence** **SCHUMANN** Fugue on B-A-C-H op 60 no 2 (organ) **MENDELSSOHN** Octet in E flat op 20

*Interval follows

Programme *Week two*

Sunday 21st August **2pm**	**St Hilda's Danby**	***Roots*** **BACH** Goldberg Variations BWV 988 (string trio)
Monday 22nd August **2pm**	**St Hilda's Priory** **Sneaton Castle**	***Cycle of life*** **BRAHMS** Variations on a theme by Robert Schumann op 23 **SCHUMANN** *Frauenliebe und -leben* op 42
Monday 22nd August **7pm**	**St Hilda's Priory** **Sneaton Castle**	***Reverence*** **BRAHMS** Trio for horn, violin and piano in E flat op 40 **SCHUMANN** Piano trio no 2 in F op 80* **MAHLER** Piano quartet movement in A minor **SCHUMANN** Piano quartet in E flat op 47
Wednesday 24th August **7pm**	**St Stephen's** **Fylingdales**	***Reflection*** **WEBERN** *Langsamer Satz* **SCHUMANN** String quartet in A op 41 no 3* **GLAZUNOV** *Rêverie Orientale* op 14 no 2 **BRAHMS** Clarinet quintet in B minor op 115
Thursday 25th August **7pm**	**St Oswald's Lythe**	***Romanticism*** **SCHUMANN** String quartet in F op 41 no 2 **ELGAR** String quartet in E minor op 83* **BRAHMS** String quintet no 2 in G op 111
Friday 26th August **7pm**	**St Nicholas** **Guisborough**	***Transformation*** **MAXWELL DAVIES** *Lumen Cognitionis* op 272 **STRAUSS** *Metamorphosen* (string septet)* **SCHUBERT** Octet in F D803
Saturday 27th August **5pm**	**St Hilda's West** **Cliff Whitby**	***Celebration*** **BACH** Toccata in F BWV 540 (organ) **MENDELSSOHN** Overture and Scherzo from *A Midsummer Night's Dream* op 61 **SCHUMANN** Piano concerto in A minor op 54* **WAGNER** *Siegfried Idyll* WWV 103 **TCHAIKOVSKY** *Adagio* and *Allegro brillante* from Schumann Symphonic Etudes op 13 **BRAHMS** Hungarian Dances nos 4 in F# minor, 2 in D minor and 1 in G minor

*Interval follows

North York Moors

The North York Moors is a national park in North Yorkshire. The moors are one of the largest expanses of heather moorland in the United Kingdom.

From this Romantic period, epitomised by 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 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℃. 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.

Visitor Information

Car Parking

The churches in Danby, Lythe and Sneaton Castle have large car parking facilities. Those in Lastingham, Fylingdales, Guisborough, Helmsley and Wykeham have local village parking. At Whitby West Cliff, Pickering and Scarborough there are local carparks and on-street parking.

Facilities

Pickering and Sneaton Castle have their own facilities. Helmsley, Fylingdales, Lastingham, Guisborough and Wykeham have village facilities. The churches at Lythe, Scarborough, Whitby West Cliff and Danby have portable loos.

Getting there by Sat Nav

DANBY YO21 2NH
N54:26:51, W0:55:41

FYLINGDALES YO22 4RN
N54:26:03, W0:32:21

GUISBOROUGH TS14 6BX
N54:32:12, W1:02:56

LASTINGHAM YO62 6TL
N54:18:16, W0:52:58

LYTHE YO21 3RW
N54:30:25, W0:41:18

PICKERING YO18 7HL
N54:14:44, WO:46:32

HELMSLEY YO62 5YZ
N54:14:47,W1:03:44

SCARBOROUGH YO11 2DB
N54:16:30, W0:24:05

SNEATON CASTLE YO21 3QN
N54:28:60, W0:38:31

WHITBY WEST CLIFF YO21 3EG
N54:29:20, W0:37:14

WYKEHAM YO13 9QA
N54:14:14, W0:31:17

Photo credit: Frank Harrison

Notes

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Composers are listed in alphabetical order by surname. Where several works by the same composer are being performed this Festival, individual works (and their linked notes) are also in alphabetical order, by the first identifying word of the work's title ('A', 'An' and 'The' being disregarded). Where necessary, they are then ordered by opus number or equivalent. Works in minor keys are identified with the letter of the key and the word 'minor'; those in major keys with just the letter of the key.

Johann Sebastian Bach
1685-1750

Fantasia and Fugue in G minor BWV 542 (organ)

This pair of works is sometimes called 'Great' to distinguish it from the freestanding 'Little' Fugue in G minor BWV 578. They are thought to have been composed around 1720, when Bach played at least the Fantasia as a test piece for the post of organist at St Jacob's Hamburg. He was happily settled at Cöthen at the time, so may have wished to stake his claim in case something grander came up in Hamburg. He therefore probably did not care that Telemann was offered the St Jacob's post, and in any event Bach was able himself to move to Leipzig before long. The Fantasia starts in traditional, apparently free improvisatory, style, but episodes of dramatic argument arrive and the music shifts chromatically in all directions, returning definitively to the 'home' key in the pedal at the end. The virtuoso fugue that follows appears to contain a tribute to the Dutch/German composer Johan Adam Reincken (1643-1722), a friend of Buxtehude and an influence on Bach: its theme is derived from a cheerful Dutch song, 'Ik ben gegroet van', from the collection *Oude en Nieuwe Hollantse Boeren Lieties*.

Goldberg Variations BWV 988 (string trio)

Among the many sets of keyboard variations from the baroque period, Bach's *Aria mit verschiedenen Veränderungen* ('Aria with diverse Alterations') are the most famous and most ambitious. The opening aria is in the form of a richly decorated sarabande in G major in 3/4 time from the Notebook for Anna Magdalena Bach (repeated at the close) and thirty intervening pieces follow, each derived from the bass line and/or chord sequence of the opening theme and each directed to be played twice. As Italian musicologist Alberto Basso points out: 'Bach uses the term *Veränderung* to signify an arrangement of his material which starts out from an arbor, or trunk, and then spreads out into a series of ramifications and metamorphoses. These follow a systematic plan of development without ever losing sight of the starting point, which is present in the background of every successive example'. This wide interpretation of what makes for a unifying idea allows great variety, very few of the variations having any tempo indication, which makes for differences in the length of individual performances. Dance forms are represented by gavottes, courantes, gigues, sarabandes and a siciliana. As Variation 3, and every third variation after that, Bach places a two-voice canon (at ever increasing intervals, from unison to a ninth, the last also being the ninth canon). Midway, he inserts a French overture with fugal middle section as Variation 16; and the final variation is a quodlibet, in which fragments of several folk tunes (only some of which are identifiable) are lightheartedly combined with the theme, as if in improvised singing at a Bach family gathering.

The work was originally intended, as its title page makes clear, for performance on a two-manual keyboard (*Clavier*, meaning harpsichord) of the period, which would have been tuned at significantly lower than modern concert pitch and in a temperament markedly different from the equal temperament of the modern piano. Bach specifically marks eleven of the variations as needing two manuals, since the player's hands are on notes close to each other – or actually overlapping. Though pianists regularly play and record the Goldbergs, these two-manual variations require great technical ability and precision on a single keyboard – of the level famously possessed by Glenn Gould, whose first ever recording was of the Goldbergs for Columbia (mono LP) in 1955. Today's recent arrangement for string trio (violin, viola and cello) is by Soviet-born violinist Dmitri Sitkovetsky (1954-). It naturally sidesteps all these pianistic difficulties, though may bring new challenges of its own.

A work on this scale prompts the question: why? There are at least two answers. The obvious first one is that Bach could – in the sense that his prodigious skill could carry off a work so extensive, so varied and yet so unified by its original material. His *Clavier Übung* ('Keyboard Practice'), of which the Goldberg Variations appeared as an unnumbered part in 1741, was designed not only to showcase Bach's own talent but also to be a manual and teaching system for any aspiring keyboard player or composer – its title already familiar from publications by earlier German keyboard composers, like Kuhnau and Graupner.

Sets of variations were common in keyboard writing of the period, including from Bach's illustrious and influential predecessor Dieterich Buxtehude (1637-1707), whose longest set is of thirty-two, also in G major (but lasting only about half as long as the Goldbergs), on a theme he called 'La Capricciosa' (BuxWV 250). Buxtehude's theme was better known across most of Europe at the time as 'La Bergamasca' – a rustic dance originating from Bergamo in northern Italy. Perhaps as a tribute to Buxtehude, this tune appears in the quodlibet at the end of the Goldbergs. So the variations were originally intended more for private study than for public performance. Concerts of the Goldbergs only became common in our own time, along with audio recordings (more than 600 versions to date, with only a minority on the harpsichord).

There is a second, less plausible, answer, from Bach's first biographer Forkel in 1802. He suggested that Bach wrote them for the harpsichordist and composer Johann Gottlieb Goldberg (1727-1756); this explains why, since the nineteenth century, they have almost always been known as 'the Goldbergs'. Though some aspects of Goldberg's later life are reliably recorded, notably his unjustly neglected compositions, many in the style of CPE Bach, this supposed link between him and Bach's variations is not independently verifiable. As a musical prodigy in his early teens in the 1740s, Goldberg was in the service of Count Hermann Carl von Keyserlinck, Russian Ambassador to Saxony, so could have come to Dresden and may have studied there with Wilhelm Friedemann, one of Bach's sons. From this possibility comes the extra twist: Goldberg is said to have asked Bach for a keyboard piece to play in order to entertain the Count during bouts of insomnia, thus becoming their first performer. Whence also the insulting idea that the Goldbergs could (or would) send anyone to sleep…

Toccata in F BWV 540 (organ)

This is the first part of a toccata-and-fugue combination which share the same BWV number and the same key. But there is some evidence that the fugue was composed on a separate occasion, so there is no reason to play both together. The precise date for each part of the work remains uncertain. Like most works called toccata, it has an improvisatory character and heads in many unexpected directions by modulating between keys, with extensive passages for the pedals (whose required range suggest that it may have been composed for the organ in the chapel of the ducal castle at Weissenfels). It is the longest of all Bach's organ works which has a toccata or prelude label and is linked to a fugue. Scholars have called the passages between the pedal solos concerto-like (or *ritornelli)*, since the opening material returns four times, though not in precisely the same form. Some even see links between this toccata and Vivaldi's Concerto for two violins in D minor, which Bach had transcribed for organ as BWV 596.

Ludwig van Beethoven 1770-1827

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, following Mozart's 'string quartet plus extra viola' example. It dates from 1801, which is usually treated as the end of the composer's 'first period'. It thus follows his first set of six string quartets op 18, the Septet op 20, 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 quickly acquiring the 'Moonlight' nickname).

By 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 making 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 still in the future, like the 'Razumovsky' quartets and the 'Archduke' piano trio. 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, not seriously challenged by Beethoven's 'other' String quintet, op 104 in C minor (featured heavily in Vikram Seth's 1999 novel *An Equal Music*). The later quintet is no more than an arrangement of the Piano trio in C minor, Beethoven's op 1 no 3, begun by someone else and revised by Beethoven at a low point in his life.

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 represents an unplanned post-retirement return to composing for Brahms. It was in the medium-sized court orchestra at Meiningen, of which Brahms' friend Hans van Bülow was the chief conductor in the 1880s (succeeded by Richard Strauss) that Brahms first heard clarinettist Richard Mühlfeld. His skill inspired four late chamber works involving this instrument (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; 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 gypsy 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'.

Hungarian Dances nos 4 in F sharp minor, 2 in D minor and 1 in G minor

Brahms' fondness for 'Hungarian' or 'gypsy' tunes and rhythms (many much tamer than Bartók would later collect and transcribe, though almost all Brahms' tunes are original folk melodies) found its way into his music at many points – the finale of the Piano quartet no 1 (also in this Festival) is a good example. He published four books of Hungarian Dances, originally for two pianos, between 1869 and 1880, which were a great commercial success, including in orchestrations by Brahms and many others. They in turn influenced his friend Dvořák in his own sets of Slavonic Dances of 1878 and 1886, which similarly started out as for piano four hands but did equally well in orchestral and other versions; and may even have had an influence in the development of ragtime. Today's selection derives from Brahms' own orchestrations of his Book 1.

Piano quartet no 1 in G minor op 25

Allegro
Intermezzo: allegro (ma non troppo) – Trio: animato
Andante con moto
Rondo alla Zingarese: presto

This is the first of Brahms' three piano quartets and comes from the end of the 1850s, while he had an undemanding post as choral conductor and chamber musician at the little court of Lippe-Detmold (now part of North Rhine-Westphalia). The first performance of a revised version of the quartet (with Clara Schumann at the piano) was in Hamburg in 1861. It later made a significant impact in Vienna too, after he had moved there in 1862, shaping his reputation as Beethoven's heir. Its minor 'home' key lends itself to strong assertion and stirring dramatic passages, but the work opens gently on the piano alone, the strings entering one-by-one up the stave. Of this movement, Calum McDonald comments: 'The outer spans of exposition and development, with their almost reckless expansion and length of themes, are held in balance by the ruthless concentration on the one-bar motif that is the foundation of the very first theme, continually raising the level of tension, in the development'. It seems so symphonic in scale – a comment often made, sometimes critically, about Brahms' chamber works in general – that in 1937 Arnold Schoenberg in California orchestrated the whole quartet, which Balanchine then turned into a ballet. This all came about by encouragement from Otto Klemperer, then conductor of the LA Philharmonic, who two years before had facilitated a teaching post for Schoenberg at UCLA.

The second movement is a gentle slow scherzo and trio, opening in 9/8 and C minor, with strings muted, with a main theme from Robert Schumann which evokes Clara. Brahms told her that he had thought of her in every bar; Clara replied: 'it is as if my soul were rocked to sleep on the sounds'. The trio shifts to A flat, the original *allegro* then returning, but a short animato coda closes the movement. The slow movement, in 3/4, opens in E flat but shifts into an animato march-like C in its middle section. The helter-skelter and fiendishly tricky 'Gypsy rondo' finale has always made the work a favourite. Here Brahms indulges his love of Hungarian rhythms and themes, learnt from his violinist friends Reményi and Joachim; he also gives the piano a grand cadenza close to the end of the whole work. In Bill Sherwood's 1986 feature film *Parting Glances*, this movement accompanies a chase sequence in Central Park, New York City. Brahms dedicated the work to Baron Reinhard von Dalwigk (1802-1880), a distinguished statesman and sometime Minister-President of Hesse, but an opponent of Bismarck's aim to unify Germany under Prussian leadership, and ultimately the loser in that struggle.

String quintet no 2 in G op 111

Allegro non troppo ma con brio
Adagio
Un poco allegretto
Vivace ma non troppo presto – Animato

Composers choose to write for five string instruments for a range of reasons: they may want the richer texture and greater possibilities for counterpoint, or want to pit a pair of instruments against a contrasting trio, or want a solo line supported by a quartet. Like both Mozart and Brahms, they may at a moment in their composing lives actually find writing for five strings less difficult and more satisfying than writing for a standard string quartet line-up. Like Brahms, most achieve this by adding a second viola, like Beethoven (whose op 29 quintet is also in this Festival), Mozart and Mendelssohn. However, in perhaps the most celebrated string quintet, Schubert in C from 1828 (D956), the composer takes the rarer course by adding an extra cello: this makes possible a darker

range of colours and reinforces the bass line when the cellos are asked to play in unison. Another way of increasing the weight at the bottom of the texture is to add a double-bass instead, as Dvořák and Milhaud both did: the bass can even double the cello an octave below.

Opus 111 is the second of Brahms' two string quintets; it dates from a summer holiday at Bad Ischl in Upper Austria in 1890, late in his composing life. Some suggest that he intended it to be his last composition, before his late-flowering love for the clarinet changed all that (see the note above on the Clarinet quintet). The opening movement – by far the longest of the four – is in 9/8 metre and opens in the 'home' key with the first subject in the cello, rising from the depths against a backdrop of oscillating chords: the texture is rich and contrapuntal, with many accents on unexpected beats of the bar. A second set of ideas arrives in the violas, with the cello playing pizzicato below, energetically developed towards the end of the exposition (then repeated). The development section includes many changes of key and ends double forte on two decisive G major chords.

The *adagio* starts in D minor with a theme for the first viola, with the cello pizzicato. The viola returns with a ghostly triplet motif, providing the second theme for the movement, which includes a troubled middle section, then a calm return to the opening material, ending on a D major chord. The third movement is in 3/4 time, a sort of wistful *valse triste* (or minuet) in G minor, alternating with a serenade-like trio in G major, then a short coda. The final sonata-form movement is in 2/4. It has a Hungarian feel, with an opening theme in B minor, a second theme in the 'home' key and many other musical ideas, leading into a helter-skelter fugal development section. After a recap of the original thematic material, the players have a unison passage over four and a half bars, down then up a scale and marked *forte crescendo*, which leads into the faster tempo coda, bringing the movement (and the piece) to an end in a sunny G major.

Trio for horn, violin and piano in E flat op 40

Andante – poco più animato
Scherzo: allegro – molto meno allegro
Adagio mesto
Finale: allegro con brio

Brahms completed this trio, his only chamber work for horn, in 1865 while staying in Baden-Baden – the first of ten summers in which he lived at Lichtental 8, now a museum in his honour. He did not intend the trio for the modern fully chromatic concert horn, preferring the valveless 'natural' *Waldhorn*, which produces a fuller and more 'raw' sound, closer to the open air hunting horn which is the ancestor of the modern concert instrument. However, the music of course fits the current orchestral horn perfectly. As Misha Donat points out, it is Brahms's only chamber work to begin without a sonata-form movement. Instead, after the slow introduction it alternates two ideas in rondo fashion, the second slightly more agitated than the first. By contrast, the second movement scherzo is in through-composed sonata form. The slow third movement begins with deep chords in the bass of the piano, 'like some infinite sigh of regret' (Donat), and the marking 'mesto' (sorrowful) gives a further autobiographical clue: Brahms is mourning the death of his mother earlier the same year. The slow movement also gives a foretaste of the finale before its passionate climax, the music then sinking away towards a quiet close. The finale's 'hunting' theme has two added ingredients: off-beat accents and examples of the composer's fondness for three beats against two in the same bar. Like the scherzo, this last movement is in sonata form, though sounding equally like a rondo and ending jauntily in the 'home' key.

Variations on a theme by Robert Schumann op 23

These variations from 1861 are Brahms' first work for piano four hands and hence intended primarily for domestic music-making. They are a second-stage version of Brahms' obsession with Clara Schumann, in that they were dedicated to Clara and Robert's third daughter, the sweet but frail Julie (born in 1845). As Julie grew up, Brahms became very attached to her, but his feelings – whatever they were – remained undeclared (as they had for her mother). His complex reactions when Julie became engaged to Count Vittorio Amadeo Radicati di Marmorito found expression in the Alto Rhapsody op 53, his wedding gift to the pair in 1869. Julie died three years later, giving birth to their third child.

In 1854 Robert Schumann composed a rather wistful theme – which he believed dictated to him by angels, but in fact very close to the main theme of the slow movement of his Violin concerto – and wrote five variations on it. It was his last piano work; part way through the composition he attempted to kill himself by jumping half-clothed into the freezing Rhine, which led shortly afterwards to his confinement in an asylum for the final years of his life. He called the theme his 'letzter Gedanke' ('last thought'). As a homage to Schumann, Brahms presents the same theme, marked 'leise und innig' ('softly and inwardly'), and then ten variations, the fourth opening and closing in a minor key and the finale in a march tempo. Clara had not wanted Schumann's own variations published, though Brahms insisted on including them in the Collected Edition of Schumann's works in 1893. Brahms also wondered whether publishing his own set had been insensitive to beloved Clara.

Frédéric Chopin 1810-1849

Piano trio in G minor op 8

Allegro con fuoco
Scherzo
Adagio sostenuto
Finale: allegretto

Chopin's solo piano music is so significant and so extensive that it entirely overshadows his modest chamber output, which beyond this trio comprises just three works, all for cello and piano. The piano trio is thus his only small-scale work to include a violin part; unsurprisingly, at moments the piano tends to dominate the texture, the two string instruments having little interplay with the keyboard and being relegated to accompanying roles. It was written in 1828 or 1829, so at the end of the composer's teens, and dedicated to Prince Antoni Radziwill (1775-1833), statesman and notable patron of the arts (in 1815 Beethoven had dedicated to him the Overture in C *Zur Namensfeier* op 115, and Paganini gave concerts in his palace in Poznan). The trio is noteworthy for the exuberance and brilliance of the piano writing, reminiscent of Chopin's two concertos, but also for the ingenious coloration and structure of its 3/4 slow movement and for the energetic Polish dance rhythm of its rondo finale.

Edward Elgar 1857-1934

String quartet in E minor op 83

Allegro moderato
Piacevole (poco moderato)
Allegro molto

Elgar's only completed and published string quartet (following many abortive earlier attempts) comes from 1918. It was composed alongside the Piano quintet (heard in the 2013 Festival). After a performance in Manchester of the Enigma Variations under Richter in 1900, Elgar met the Brodsky Quartet (in tribute, the modern-day British quartet has re-used the name); its cellist asked Elgar for a string quartet. It took nearly two decades for the right moment to arrive: after the composer had his tonsils removed and was convalescing out of London in a rented house deep in the woods at Fittleworth in West Sussex. Very quickly – after a thirty-year gap – he completed three new chamber works, the String quartet having its first public performance – with the Piano quintet – at the Wigmore Hall in 1919. The Brodsky Quartet were, as expected, the quartet's dedicatees, but they had all retired by the time the work was ready, so an ad hoc string quartet led by Albert Sammons stepped in.

This work (like the Piano quintet, in three movements, but on a smaller scale) begins with a complex and wide-ranging first movement. Andrew Clements describes this as 'a tangle of stream-of-consciousness cross-references and sly harmonic shifts, whose quality of elusiveness sometimes recalls that of Fauré's only string quartet, completed six years later'. [Clements might also have made a link to the single string quartets of both Debussy (1893) and Ravel (1902-3), which Elgar must have known.] The slower middle movement, which Lady Elgar described as 'captured sunshine' – arguably, sunshine interrupted by clouds – has the tempo marking 'agreeably' and quotes from the composer's own *Chanson de Matin* op 15 no 2. The final movement has a fiery opening and a more relaxed second subject, but moves ahead energetically towards the final bars. As Robert Matthew-Walker suggests, the quartet is 'valedictory yet forward-looking… the work of a major composer at the height of his powers'.

Alexander Glazunov 1865-1936

Rêverie Orientale op 14 no 2

Glazunov was a pupil of Rimsky-Korsakov and composed his first symphony in 1882, hailed as a masterpiece (eight more followed, plus one incomplete at his death). He held orchestral conducting appointments in Paris and London, and in Germany was exposed to the music of Wagner; he became head of the St Petersburg Conservatoire in 1905, playing a role in the development of composer Dmitri Shostakovich and violinist Nathan

Milstein. He left the Soviet Union for good in 1928, dying in Paris's smartest suburb at Neuilly-sur-Seine. His chamber works include seven string quartets and this short but characterful rhapsody for clarinet and string quartet, which dates from 1886 and which he later orchestrated as the second of Two Pieces for Orchestra.

Gustav Mahler 1860-1911

Piano quartet movement in A minor

This single movement was in all likelihood intended to open a traditional four-movement work, of which the other survivor is the start of a scherzo (24 bars, completed by Schnittke in 1988). It is one of Mahler's only three chamber works, which included a Piano quintet in the same key and Violin sonata (both lost). The Piano quartet cannot be dated precisely, but 1876-1878 is the likely window. So it seems to be a teenage work, at the start of the composer's time as a star student at the Vienna Conservatoire. Records show Mahler at the piano for two private performances in Vienna, but the manuscript was then lost until his widow Alma discovered it in the 1960s. It made it into film on the soundtrack of Martin Scorsese's thriller *Shutter Island* (2010), together with music by Penderecki, Cage, Ligeti and Feldman.

The Piano quartet is in a recognisably late Romantic Austro-German style, before the arrival of Schoenberg's hyper-chromatic instability. It opens with the marking 'Nicht zu schnell' (Not too fast) and a three-note phrase reminiscent of Brahms, then there is a more assertive twelve-bar short section marked 'Entschlossen' (resolute) and yet a third theme follows. The development section is interrupted by completely new material via an obsessively repeated three-note dotted figure, which leads to the climax of the whole work, a recapitulation with the strings muted and a quiet finish. It is in no way characteristic of the mature Mahler and his development of large-scale symphonic form. In 1878-1880 came *Das klagende Lied*, a cantata with large symphony orchestra, showing clear signs of the composer he was to become.

Peter Maxwell Davies 1934-2016

Lumen Cognitionis op 272

This short single-movement work, for string quartet, flute and clarinet, was written as a tribute for fellow-composer Sally Beamish's fiftieth birthday in 2006. It was first performed as part of the Cheltenham Festival that year. The 'light of recognition' in the title appears to refer to mediaeval theories of knowledge (Saints Augustine and Bonaventure), which categorise knowledge into different forms of created light ('illumination') from which humans may learn – externally, from the physical world; or internally, from philosophy, scripture and so on.

Naxos Quartet no 10 op 283

Broken Reel: *allegro*
Slow Air and Rant: *adagio non troppo*
Passamezzo Farewell: *adagio flessibile*
'Deil Stick da Minister': *allegro*
Hornpipe Unfinished: *allegro moderato*

At the turn of the twenty-first century, Max was commissioned by the record company Naxos to write ten string quartets, each to be given its first public performance at the Wigmore Hall, London by the Maggini Quartet, then released on CD by Naxos. This, the last of the series, was completed in 2007, his own note making clear his ambivalence about reaching 'an', if not 'the', end. 'The big decision… was whether this should be a grand finale or not. Although the former course was tempting – to make something even bigger than quartets nos. 6, 7 and 9 – I eventually decided to write a modest work, based on the Baroque suite, but with Scottish dances, rather than bourrées and allemandes.

After finishing the work, I realised that the real reason for this was that I did not wish to draw a thick black line at the conclusion – that in no way must this be a last quartet… Another temptation was to refer to each of the previous quartets in a solemn farewell sequence, as I had done in the last of the ten Strathclyde Concertos for the Scottish Chamber Orchestra: this was firmly resisted. Although the third movement is entitled Passamezzo Farewell, there is no nostalgia – but there are backward-reaching references. The first movement is a Broken Reel – the outline of the dance form is there, but its rhythms are fractured, with the ghost of a sonata shape hovering behind the baroque surface. The second, very brief, movement is a Slow Air and Rant. The Rant is based on a 'real' Scottish tune – the irony is blatant. The Passamezzo Farewell is a more extended movement – a meditation not only on the nature of the Renaissance Passamezzo [an old originally Italian dance in duple time resembling the pavan but about twice as fast], but on ultimate *mezzi di passare*. Movement number four is again very brief – a sudden outburst, a summary of implications in the Passamezzo. The tune 'Deil Stick da Minister' [sometimes spelt Devil Stick the Minister], composed anonymously when the Scottish Protestant Church was trying in vain to ban all dance music, is only quoted at the end. The finale is a hornpipe, in the more recent, post-Purcellian sense. When it becomes clear how the movement might finish, the resolution is left to the listener's imagination: the dance is simply stopped, with a suspended gesture. This is not a finale – the hornpipe could lead straight back to the opening of Naxos Quartet no 1, or into something as yet unwritten. There is no double bar-line.'

In fact, Max wrote no more music for string quartet after this work, which is dedicated to the memory of Fausto Moroni, the smallholder's son from Ravenna who lived with fellow-composer Hans-Werner Henze (1926-2012) for more than forty years, dying in 2007. [Henze himself wrote a choral work to new Latin texts in memory of Fausto, *Elogium Musicum*, first performed in Leipzig in 2008, then at the Barbican in 2010 by the BBC SO and Chorus under Oliver Knussen.]

Piano trio A Voyage to Fair Isle op 232

This single movement trio was completed in 2002 for the Grieg Trio of Norway, Max at the time telling its back story: '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.'

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 his 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 (also in this Festival): 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 op 13 from two years earlier.

The first movement of the Octet, marked 'moderately, but with fire', 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* (also in this Festival) for a comparably exuberant, sunny and life-affirming large chamber work for strings.

Overture and Scherzo from A Midsummer Night's Dream op 61

Close in time to the Octet (discussed above), so still a teenager, Mendelssohn composed the Overture to A Midsummer Night's Dream as his op 21; but the rest of his incidental music to the Shakespeare play (including the Scherzo, an intermezzo between Acts I and II) came sixteen years later in 1842. It was a commission from King Friedrich Wilhelm IV of Prussia, who had enjoyed Mendelssohn's theatre music for Sophocles' *Antigone* in 1841. At this second stage, the original Overture was integrated into the whole work as the first number of its fourteen. The music remains a classic in its creation of atmosphere, in particular the magic of 'faery'; it was first performed as an integral part of a production in the rococo theatre of the *Neues Palais* (the New Palace) at Sanssouci in Potsdam.

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.

String quintet no 2 in B flat op 87

Allegro vivace
Andante scherzando
Adagio e lento –
Allegro molto vivace

This is the second of Mendelssohn's two string quintets (string quartet plus extra viola), composed in the summer of 1845 – along with the Piano trio in C minor – in Bad Soden, a spa town in the Taunus range in Hessen, not far from Frankfurt. This was more than twenty years after his first string quintet op 18 and a year before his triumph in Birmingham with *Elijah*. He was beginning to be beset by ill health, his students started to notice moody irascibility and he was to live only two further years.

The quintet is marked by thick, almost orchestral, textures, far away from Mozartian elegance, the first movement (the longest of the four) opening in concertante style, the first violin racing ahead with the first theme, accompanied by excited semiquavers from the other players. Later on there is a deft transition to the second theme. Each movement has the composer's apparently effortless skill and inventiveness stamped on it, the *andante scherzando* in 6/8 time evoking once again the will-o-the-wisp world of Midsummer Night's Dream, opening with the first violin over the other instruments pizzicato and ending with a brief phrase in which all play pizzicato. The slow movement has superb textural variety, ending pp and in D major, but this leads directly into the finale, a carefree rondo opening *forte* in the 'home' key which relies on Mendelssohn's trademark busy but emotionally charged counterpoint (though he told the pianist and composer Ignaz Moscheles that he thought this movement not his best work). The quintet was published only posthumously in 1851.

Franz (Peter) Schubert 1797-1828

Octet in F D803

Adagio – allegro – più allegro
Adagio
Allegro vivace – trio – allegro vivace
Andante (variations) – un poco più mosso – più lento
Menuetto: allegretto – trio – menuetto – coda
Andante molto – allegro – andante molto – allegro molto

The Octet is one of the sunniest and most expansive of Schubert's chamber pieces, having something of a divertimento or serenade quality (and length): 'a bourgeois equivalent to summer-party music in the gardens at Schönbrunn' (Arthur Hutchings). Though this 'open-air' feel recalls Mozart's writing for wind band, the Octet was in fact inspired by Beethoven's early and popular Septet op 20 of 1800. It was commissioned by Count Ferdinand Troyer, chief officer to the household of the Archduke Rudolph (Beethoven's patron) and a keen amateur clarinettist. The Count specifically asked Schubert to follow Beethoven's model: the composer did so very closely, with the same number of movements (and even copied Beethoven's minor-key slow introduction to the final movement). It also has the same instrumentation (but with an extra violin), so is scored for string quartet plus clarinet, bassoon, horn and double bass. In deference to the Count, many of the most memorable themes and moments belong to the clarinet; but each player has testing music to negotiate.

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

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 in 1819, during a three-month visit with his friend the baritone Johann Michael Vogl to Steyr, Upper Austria (Vogl's birthplace), that Schubert composed this quintet 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.

Robert Schumann 1810-1856

Dichterliebe op 48

The brilliant pianist and writer about music Charles Rosen (1927-2012) suggested in *The Romantic Generation* that the song-cycle – a sequence of songs from words by the same poet, usually for a single voice with piano, both performers being of linked and

equal importance – was the most original musical form created in the first half of the nineteenth century. Starting in the Austro-German world with Beethoven's *Die ferne Geliebte* in 1816, where there is no narrative but a cycle, in the sense of the last song returning to the mood and music of the first, the torch of evolution passes to Schubert with *Die schöne Müllerin* (1823) and *Winterreise* (1827) and onwards to Schumann's two greatest cycles, both in this Festival. Schubert set poems which trace a story, like a kind of narrative for and by the singer; although Schumann's cycles do not go quite so far, in length and emotional range they go beyond Beethoven's pioneering work. *Dichterliebe*, like Frauenliebe und - Leben, opens and closes with a piano prelude and postlude which underline the cyclic nature of the whole work, as well as emphasizing the importance of the piano overall and looking ahead to the songs and sound-world of Mahler. As Grieg said: 'Woe to the singer who tries to perform Schumann without keeping a close eye on what the piano is doing'.

Dichterliebe ('A poet's love') dates from May 1840 and is Schumann's longest song-cycle. The sixteen poems (the composer omitted four additional ones when the work was published) are by Heinrich Heine (1797-1856), whose texts have been set by an astonishing range of German (and non-German) art song composers, including Borodin, Meyerbeer and Ives. The themes of unrequited love and of fear of isolation which run through his poetry may explain its attractiveness to composers. Schumann had already set Heine in his *Liederkreis* op 24 earlier the same year.

Texts and translations will be available at the concert.

Frauenliebe und -leben op 42

Schubert wrote this song-cycle ('The Love and Life of a Woman') in July of his 'year of song' 1840, only two months after completing *Dichterliebe* (see its own entry above). The text of the eight poems comes from Albert Chamisso (1781-1838), a French poet who fled the French Revolution to settle in Prussia, becoming an accomplished translator of poems into German (some of which Schumann also set). He was committed to women's rights and had married a woman many years his junior (as Schumann was about to do with Clara Wieck (1819-1896), her father having lost his last legal battle to prevent the marriage). The Lieder scholar Dr Richard Stokes suggests that these elements drew Schumann to the poems; but from Dresden the composer already knew and respected the work of Carl Loewe (1796-1869), who had set the same poems just a year before. The Loewe cycle, with which Schumann must have been familiar, includes one final song which Schumann omitted. The arc of the cycle, from adolescent distress to joy, marriage, pregnancy, motherhood and (ultimately) bereavement and loss, proved prophetically accurate for Clara, who bore Schumann eight children (four predeceased her) and outlived him by almost forty years.

Texts and translations will be available at the concert.

Fugue on B-A-C-H op 60 no 2 (organ)

Romantic composers were key figures in the rediscovery of Bach, the revival of his music (the twenty year old Mendelssohn mounting the first *St Matthew Passion* since Bach's death in Berlin in 1829) and in integrating counterpoint into their new music. In 1845 Schumann wrote six fugues on the notes B flat-A-C-B natural, the equivalent of the German names for the notes B-A-C-H. Together they form a kind of fugal symphony for the organ. No 2 has the tempo marking *allegro*, with virtuoso writing for both hands and feet. As organist and writer about organ music David Gammie suggests: 'it represents the composer in his most fiery and heroic mood'. Schumann was also an enthusiast for the pedal piano – a piano with a pedal board added for the feet – so these fugues were intended also to be playable on that now rarely seen type of instrument.

Kinderszenen op15

Von fremden Ländern und Menschen
(Of foreign lands and peoples)
Kuriose Geschichte (A curious story)
Hasche-Mann (Blind Man's Bluff)
Bittendes Kind (Pleading child)
Glückes genug (Happy enough)
Wichtige Begebenheit
(An important event)
Träumerei (Dreaming)
Am Kamin (At the fireside)
Ritter vom Steckenpferd (Knight of the hobbyhorse)
Fast zu ernst (Almost too serious)
Fürchtenmachen (Frightening)
Kind am Einschlummern
(Child falling asleep)
Der Dichter spricht (The poet speaks)

This sequence of thirteen piano pieces ('Scenes from Childhood') dates from 1838, hence from the period where Clara Wieck's father prevented Schumann from seeing her. Musicologist Blair Johnston calls them 'utterly charming yet substantial miniatures', of which most are in a small-scale ABA form. The sequence opens and closes with pieces in G major; in between, the seven in major keys include *Träumerei*, perhaps Schumann's best known piano piece. It was used under the opening and closing titles of *Song of Love*, the 1947 MGM biopic which had Katharine Hepburn as Clara, Paul Henreid as Robert Schumann and the soundtrack played by Arthur Rubinstein. Four of the thirteen pieces are in minor keys, including the three which lead up to the final one. The composer described the background to Clara: 'You once said to me that I often seemed like a child, and I suddenly got inspired and knocked off around thirty quaint little pieces.... I selected several and titled them *Kinderszenen*. You will enjoy them, though you will need to forget that you are a virtuoso when you play them' (nor, however, are they intended to be played by children). The pieces unused in *Kinderszenen* were later published in Schumann's *Bunte Blätter* op 99 and *Albumblätter* op 124.

Piano concerto in A minor op 54

Allegro affettuoso
Intermezzo: andantino grazioso –
Allegro vivace

Of Schumann's three concertos properly so called (piano, violin and cello – and each in a minor key), this is the earliest (1845 – so it follows his Symphony no 1) but also the most popular and the most critically acclaimed. This is no surprise, perhaps, given that the piano was his own instrument, as well as his wife Clara's, who gave the first performance in Leipzig on New Year's Day 1846, with the work's dedicatee, Ferdinand Hiller, conducting.

Its first movement – opening with a dramatic flourish and including a cadenza for the soloist – derives from a fantasy for piano and orchestra of 1841, which Clara encouraged Robert to expand into a full concerto. But the genre was not yet his own: by this point he had already embarked on, but failed to complete, seven piano concertos, or concert-pieces. He wanted the last two movements to be thought of as a single subdivided movement, called *andantino and rondo* (in length, together they balance almost equally the first movement); but convention seems to prefer to treat them as distinct, though still with no break between. Schumann seems to have provided the model for Grieg's single piano concerto of 1868 (in the same key) and for Rachmaninov's first of 1891. The use of individual instruments in the orchestra in dialogue with the piano is a special feature – more generally, Schumann treats the orchestra and soloists as equals – so the knee-jerk criticisms of his orchestration often applied to his symphonies are simply not justified in relation to this much loved concerto. Musicologists detect coded references to Clara, to Schumann's love for her and to her music throughout the work, but any listener can sense the tenderness behind the writing.

Piano quartet in E flat op 47

Sostenuto assai – allegro ma non troppo
Scherzo: molto vivace – trio I –trio II
Andante cantabile
Finale: vivace

As Schumann was completing his Piano quintet (see the entry below), his mood began to darken and he recorded sleepless and agitated nights. Composition seemed an answer, and within a week in October 1842 he had completed this quartet for piano and violin, viola and cello. As a musical genre it has never been common, though Mozart completed two masterpieces (thought by publishers to be too difficult for the amateur market); and Schumann's protégé Brahms picked up the baton with three superb examples (his no 1 is also in this Festival).

Like Schumann's more frequently played Piano quintet, it is a hybrid work, midway between chamber music and small-scale piano concerto. Schumann's choice of key suggests homage to Beethoven's String quartet op 127 –the slow introduction at the start copies exactly Beethoven's approach. In the scherzo, Mendelssohn's gossamer 'faery' mood is invoked, with two contrasting trios. Joan Chissell compares the repetitive use of the interval of a seventh in the main theme of the slow movement with the yearning and nostalgia of Elgar's theme for the *Enigma Variations*. The finale relies on skilled and energetic counterpoint. However, for all its merits, musically the work is not a complete success: as Howard Smith suggests, 'overripe accompaniments, needless doubling of lines and a heaviness of piano texture mean that at a critical level the work is somewhat unbalanced'. But it still deserves to be heard; and Clara regularly

took it with her on tour, together with Schumann's other chamber works from the same year.

Piano quintet in E flat op 44

Allegro brillante
In modo d'una marcia (un poco largamente)
Scherzo: molto vivace
Allegro ma non troppo

This, the largest of all Schumann's chamber works and the first significant quintet to blend a piano with a traditional string quartet, was composed between October and November 1842, at the end of his 'year of chamber music'. This also saw the arrival of his three op 41 string quartets and a piano quartet (all also in this Festival) and his *Fantasiestücke* for trio; it represented a move away from composing piano pieces and songs (138 in 1840 alone, making him rival Schubert as a song composer in both quality and quantity). The quintet was composed two years after his struggle to overcome Clara Wieck's father's opposition to their marriage finally succeeded and before his mental instability became evident. It was dedicated to Clara, who was to give the first (private) performance. When she became ill, Mendelssohn stepped in, sight-reading the demanding score and suggesting changes to the work which Schumann then incorporated – including a second trio in the scherzo. Clara then gave the first public performance in Leipzig in 1843.

The first movement – the longest of the four – opens in the 'home' key with a forthright chordal statement by all the performers of the first theme, the piano almost immediately taking the lead in developing this, a gentler second theme then arriving in cello and viola. After a repeat of the exposition, the development section opens in A flat minor and heads into distant keys, both themes returning in close to their original form near the end of the movement. The movement easily matches its description as *brillante*: 'sparkling'. The second opens with an eerie C minor march, used repetitively in Ingmar Bergman's film *Fanny and Alexander* (1982), the mood then magically transformed by the lyrical second theme (first violin and cello); after the march returns, it is disturbed by an agitated episode led by the piano, whose introduction subtly re-uses material from the first movement. The march returns to end the movement. The 6/8 scherzo features running scale passages, both up and down, interrupted by two trios: a lyrical canon for violin and viola and a Hungarian-style dance in A flat minor. The final *allegro* unexpectedly opens in the minor, rather than in the home key. As a coda, its main theme is combined with that from the first movement in a double fugue, reminiscent of Mendelssohn, bringing the work to an energetic and positive conclusion.

As pianist Jonathan Biss suggests: 'So much of his music's shattering power comes from the feeling that confidences are being shared – that Schumann is disclosing the sorts of truths one often hides even from oneself'. This pioneering quintet makes full use of the increasing power of the modern grand piano (the composer's own instrument) yet also recognises the centrality of the string quartet as a vehicle for 'serious' chamber music. The result marks out the genre as essentially Romantic but also as music for concert hall performance, rather than the salon. Equally celebrated piano quintets by Brahms, Dvorák, Franck, Elgar and Fauré (amongst many others) followed directly in Schumann's footsteps.

Piano trio no 1 in D minor op 63

Mit Energie und Leidenschaft
Lebhaft, doch nicht zu rasch
Langsam, mit inniger Empfindung
Mit Feuer

Schumann's first two piano trios, heavily inspired and influenced by Mendelssohn, were both composed in 1847, five years after the four-movement Fantasiestücke op 88, his first work – mainly piano-centred – for the medium. Schumann's first even shares the 'home' key of Mendelssohn's Piano trio no 1 and its mood of romantic turbulence. Its first movement ('With energy and passion'), by far the longest, shows how strongly Bachian counterpoint was in the toolkit of all the leading composers of the early Romantic period and how skilled Schumann was at exchanging musical ideas between the different instruments. There is a magical moment midway, in which violin and cello are directed to play 'am Steg' (near the bridge of their instruments), producing a 'glassy' sonority against shimmering chords at the top of the keyboard, with the soft pedal on. A scherzo and trio follow ('Lively, but not too fast') which once again show the composer's skill in canonic writing and in deriving contrasting material from the same set of notes. A soulful and song-like slow movement ('With deep feeling') follows, reflecting Schumann's gloomy mood at the time – what we might now call a 'down' episode in his developing schizophrenia. Its tensions are released in the uncomplicated and positive D major finale ('With fire'), whose material derives from the opening movement.

Piano trio no 2 in F op 80

Sehr lebhaft
Mit innigem Ausdruck
In mässiger Bewegung
Nicht zu rasch

Though from the same year as the D minor trio, this major-key work could hardly be more different in mood and feeling; it is also significantly shorter and the movements more uniform in length. Celebrating the tenth anniversary of his secret engagement to Clara, Schumann weaves into the first movement ('Very lively') a quotation from the opening two lines of 'Intermezzo', the second song in his op 39 *Liederkreis* to poems by Eichendorff: 'I bear your beautiful likeness/deep within my heart'. The slow movement ('With inward expression') is equally song-like, with the main falling melody in the violin over a sustained canon for piano and cello. The same canonic structure underlies the intermezzo-like third movement (not quite a scherzo), marked 'With moderate movement'; this has a contrasting middle section, then combined with the opening material in a coda. What David Threasher calls 'the generous melodic outpouring' of the finale ('Not too fast') builds to an optimistic climax; we can almost imagine Schumann putting down his pen with satisfaction and feeling free to move on to his much more demanding next project: his first opera *Genoveva* op 81, to remain his only opera after its unfavourable reception in Leipzig in 1850.

Piano trio no 3 in G minor op 110

Bewegt, doch nicht zu rasch
Ziemlich langsam – Etwas bewegter – Tempo I
Rasch – Etwas zurückhaltend bis zum langsameren Tempo – Tempo I
Kräftig, mit Humor

This is Schumann's final work for piano trio, from 1851, a busy time in the composer's life. It was the period of his first two violin sonatas, two new overtures and the revision of the earlier D minor symphony. Signs of his mental instability were beginning to become evident and his tenure of the post of Music Director in Düsseldorf was starting to unravel: his erratic behaviour led to hostility from players and singers and to protest letters from the public.

The energetic and dark first movement, the longest of the four, is in 6/8 metre ('Agitated, but not too fast'), in sonata form and in the work's 'home' key, with arpeggio motifs and a delicious *fugato* episode in the development section, the movement ending with Mendelssohnian magic. There follow an E flat major slow movement ('Quite slow') in 12/8, which Kai Christiansen describes as 'an exquisite operatic duet for violin and cello', including a turbulent central section; a C minor scherzo with two trios, marked 'Fast' at its start but slowing for the start of the first (C major) trio, which has an upwards chromatic theme, followed by a march-like second trio in A flat major; then a rondo finale marked 'Energetically, with humour' in G major, which in turn quotes the theme from the first trio. As Christiansen suggests, there is a theatrical and fairy-tale feel to both the last movements, the music shifting between styles and moods to make it 'a patchwork of miniatures'. Schumann's wife Clara, who took part in the trio's first performance in Leipzig in 1852, described it as 'original and increasingly passionate, especially the scherzo, which carries one along with it into the wildest depths'. Schumann dedicated the trio to his friend the Danish composer Niels Gade (1817-1890), whom he had met in Leipzig.

String quartet in A minor op 41 no 1

Introduzione: andante espressivo – stringendo – allegro
Scherzo: presto – Intermezzo
Adagio
Presto

Like his Piano quintet and quartet (both also in this Festival), Schumann's three string quartets – in keys related closely to each other – come from a period of manic activity in his 'year of chamber music'. All the quartets were composed within about three weeks in June 1842, and published the next year with a dedication to Mendelssohn (whose influence on their writing seems stronger than that of Beethoven). In a letter to his publishers Breitkopf & Härtel, Schumann reported: 'We have played them several times at David's house [Ferdinand David, Mendelssohn's appointee as leader of the Leipzig Gewandhaus orchestra], and they seemed to give pleasure to players and listeners, and especially also to Mendelssohn. It is not for me to say anything more about them; but you may rest assured that I have spared no pains to produce something really

respectable—indeed, I sometimes think my best.' They have all stayed firmly in the repertoire, though no 3 seems to be the most frequently played – and perhaps the most obviously successful musically too.

The first Schumann quartet opens with a slow canonic introduction in the Viennese classical style and in the 'home' key. Schumann's sketches, now in the Heine Museum in Düsseldorf, suggest that this passage was originally to be played muted; perhaps at suggestions from David at the play-through, this indication was removed. The main part of the movement which follows is (unexpectedly) in a lilting F major and in 6/8 metre, but it begins with a four-bar phrase marked *stringendo* ('increase the intensity by increasing the speed'), which Schumann appears to have lifted from the start of the second quartet and simply dropped in here at a late stage – showing how he had more than one quartet 'on the go' at the same time. The short scherzo returns to the 'home' key of A minor, with clipped phrases and scurrying parallel motion reminiscent of Mendelssohn; its trio is delightful, in C major over drone basses. The *adagio* is, as Stephen E Hefling suggests in the *Cambridge Companion to the String Quartet*, perhaps the climax of the whole work, combining a Beethovenian hymn-like melody which settles into F major (shifting abruptly into A flat) with an ostinato accompaniment in Mendelssohnian song-without-words style. The swashbuckling sonata-form finale, opening in A minor, veers often enough into F major that it seems destined to end in that key; but the outcome is not certain until the very end.

String quartet in F op 41 no 2

Allegro vivace
Andante, quasi variazioni
Scherzo: presto
Allegro molto vivace

The opening movement suggests a waltz, with eight-bar units and only one real theme; its structure resembles closely the first movement of no 1. The *andante* which follows is in 12/8 metre, with the theme for four variations (in style not far from those in Beethoven's String quartet op 131) derived from the second set of sixteen bars, which are in A flat. Hefling describes the C minor scherzo which follows as 'an arpeggiating syncopated tongue twister', though the oddities take place over regular eight-bar phrases. The sonata-form finale has the quality of a rousing German dance and includes *moto perpetuo* figures (chiefly for the first violin) which provides a hard-won and splendid conclusion to the whole work.

String quartet in A op 41 no 3

Andante espressivo — allegro molto moderato
Assai agitato — un poco adagio — tempo risoluto
Adagio molto
Allegro molto vivace

In order to enter the string quartet world, Schumann had studied Haydn and Mozart, but also the quartets of Beethoven, whose influence can be felt in no 3's slow introduction, which previews both the shape and the harmonization of the main subject of the *allegro*, into which it leads. The voice, however, is distinctly Schumann's own, dropping a fifth between the two opening notes (which some hear as the call 'Clara'). The movement has a second subject first heard in the cello, which with its off-beat accompaniment creates an effect of instability and dislocation. The second movement – in effect the scherzo – offers a very unusual location for a theme and four variations (the third a *siciliano* in F sharp minor), plus coda. The intense slow movement contains a contrasting central episode above a march-like accompaniment where repeated notes play an important role. The finale is in several juxtaposed sections, creating what Misha Donat calls 'a patchwork design'. One of these evokes the mood of the scherzo and another, oddly marked 'quasi trio', suggests a gavotte from the baroque period. Schumann develops the movement's main theme into an impressive coda towards the close.

Violin sonata no 2 in D minor op 121

Ziemlich langsam – lebhaft
Sehr lebhaft
Leise, einfach Bewegt

Schumann's first two violin sonatas, both intensely passionate, were written in Autumn 1851, close to the Piano trio no 3 discussed above, and seem to have been a response to encouragement from Ferdinand David, the leader of the Leipzig Gewandhaus Orchestra, who had led the group playing through all Schumann's new string quartets in 1842 and was impressed by the *Fantasiestücke* for clarinet and piano. He thought Schumann ideal to fill the need for new works for violin and piano. The hint certainly bore fruit, as Schumann then dedicated this sonata to David; but it was Joachim and Schumann's wife Clara who gave the first public performance. Joachim reported: 'I consider it one of the finest compositions of our times in respect of its marvellous unity of feeling and its thematic significance. It overflows with noble passion, almost harsh and bitter in expression, and the last movement reminds one of the sea with its glorious waves of sound'.

The work begins with a majestic slow introduction ('Quite slow'). The melodic outline of its initial chords (they are to return at the close of the exposition, in a manner which implies a close tempo relationship between the two sections) gives rise to the opening theme of the main body of the movement, marked 'lively'; and even the broader second subject affords little real contrast of mood. Both subjects, together with a syncopated descending scale idea that separates them, are explored at length in the turbulent central development section; while in the coda the music's agitation increases still further. Though Schumann had provided his A minor Violin sonata with a central intermezzo-like slow movement and scherzo rolled into one, this less concise companion-piece has two self-contained middle movements (marked 'very lively' and 'quietly and simply') which are nevertheless closely interlinked.

The scherzo second movement, with its driving 6/8 rhythm, is a piece that seems to have left a strong impression on the young Brahms, whose own early C minor Scherzo for violin and piano is very similar in mood. Schumann's scherzo reaches its climax with the opening phrase of the Lutheran chorale melody 'Gelobet seist du, Jesu Christ', given out fortissimo by both players—an anticipation, as it turns out, of the gentle serenade-like theme of the following variation movement. Conversely, the third movement's penultimate variation recalls both the figuration and the actual material of the scherzo; and its coda ties the pieces together still more closely, in such a way that the two seem to be inextricably interwoven. Like the opening movement, the finale, with its 'waves of sound' so evocatively described by Joachim, is a tumultuous sonata-form movement marked 'turbulently'. This time, however, the more lyrical second subject affords genuine relief from the music's prevailing intensity; and the piece has an extended coda in the major which provides a hard-won effulgence provides a splendid conclusion to the whole work.

Waldszenen op 82

Eintritt (Entry)
Jäger auf der Lauer
(Hunters on the lookout)
Einsame Blumen (Lonely flowers)
Verrufene Stelle (Haunted place)
Freundliche Landschaft
(Friendly landscape)
Herberge (Wayside Inn)
Vogel als Prophet (Bird as prophet)
Jagdlied (Hunting song)
Abschied (Farewell)

Forest Scenes, a sequence of nine short piano pieces – 'a cycle of fragments', as it has been called – dates from 1848-1849 and was composed with Schumann's typical speed. It is his last major set for solo piano. As Harriet Smith suggests: 'this is no objective foray into the woods but a very personal reaction to this imagined landscape; and equally striking is the sense that each piece represents just a shard of a larger experience, an aural snapshot'.

Richard Strauss 1864-1949

Metamorphosen

Strauss started work on a new single-movement piece for strings in Spring 1944. It began for small forces; following a request from from that renowned commissioner of twentieth century new music, Paul Sacher, for his Collegium Musicum in Zürich. Strauss gradually expanded it to the twenty-three solo strings of its final version (ten violins, five violas, five cellos and three double basses). He completed this larger version on 12 April 1945 – the same day that Franklin D Roosevelt, 32nd President of the USA, died in office. Its title looks back to the long narrative poem of the same title by the Latin poet Ovid: an epic work about transformations and the history of the world through myth that has inspired innumerable works of art, literature, plays and opera down the centuries, including Strauss's own opera *Dafne* (1938). Strauss's direct source was a short Goethe poem which he originally intended to set for chorus; instead, the musical material for this went into Metamorphosen.

The moment in history, and Strauss's sense of belonging to a version of German culture traduced by the Nazis and now being annihilated – including the destruction of the opera house in Munich in a 1943 air raid – may explain its sombre and elegiac mood, with a descending chromatic bass line in the opening section, marked *adagio*, and

the predominance of a gloomy C minor. Towards its final section, the funeral march theme (C minor again) from the second movement of Beethoven's Third Symphony (*Eroica*) enters with a heavy tread in the bass line, Strauss adding the text 'In Memoriam' in the score at this point. The significance of this was once thought to be that Strauss was refusing to honour Hitler, just as Beethoven had changed the dedication of his Eroica symphony from Napoleon to 'A Great Man'. But, as Alec Ross suggests: 'In the light of the hidden citation of Goethe's line "No-one can know himself", it is more likely that the hero being laid to rest is Strauss himself'.

Strauss himself never gave any direct clue about the significance of the work or its title. It was the start of his miraculously heartfelt and luminous series of final works, including the Oboe concerto (also 1945) and the *Four Last Songs* (1948). Here the post-Wagnerian excesses of orchestration and chromaticism give way to direct and moving bittersweet regret, with moments of tender beauty. The performance today is of the composer's early version for string septet (two violins, two violas, two cellos and a double bass), the short score having been discovered in Switzerland in 1990, then realised by Rudolf Leopold and first performed in public in 1994.

Peter (Piotr) Ilyich Tchaikovsky 1840-1893

Adagio and *Allegro brillante* (from Schumann Symphonic Etudes op 13)

These are two of the thirteen pieces (a theme from Baron von Fricken and twelve variations), originally for solo piano, which Schumann started composing in 1834 and published in 1837. The work was dedicated to Schumann's friend, the British composer William Sterndale Bennett (1816-1875), whom Schumann had met in Leipzig. In 1864 Tchaikovsky orchestrated these two movements from the Symphonic Etudes; they appear to have no opus number.

Piano trio in A minor op 50

Pezzo elegiaco: moderato assai – allegro giusto
A Tema con variazioni: andante con moto – B Variazioni finale e coda

When Tchaikovsky heard in 1881 that Nikolai Rubinstein, founder of the Moscow Conservatoire and a loyal colleague and friend, was dying in Paris, he arrived there from Nice only in time to see the coffin being loaded on the train for Moscow. The Piano trio, written in Rome and completed in early 1882, was his musical response, dedicated 'to the memory of a great artist'. It is in only two movements, but on an expansive scale, and is his only work for this combination of instruments. To his patron Nadezhda von Meck he wrote: 'I fear I may have arranged music of a symphonic character as a trio, instead of writing directly for the instruments. I have tried to avoid this, but I am not sure whether I have been successful'.

The first movement, elegiac in name and character, is in a large-scale version of sonata form, opening with a heartfelt cello solo; the second has an 'A' section comprising a theme – again presented first on the cello, rather as in the *Variations on a Rococo Theme* op 33 – and eleven variations, including a fugue as Variation 8. Its 'B' section (almost as long) brings a twelfth variation, finale and coda. The theme is said to have been inspired by a spring day in 1873 which Rubinstein and Tchaikovsky spent together in the country near Moscow, with peasants singing and dancing. From Tchaikovsky's years of wandering – a trough in his creative life – the Piano trio stands out as an accomplished and heartfelt musical success.

At the composer's request, three Conservatoire colleagues of his (and Rubinstein's), including Taneyev at the piano, gave its first performance on the first anniversary of Rubinstein's death; Tchaikovsky then revised it further, incorporating a version of Variation 8 from Taneyev (not always played). The trio became very popular, being played at the Russian Embassy in Washington DC in 1891 in honour of a visit by Tchaikovsky; and later at memorial concerts for the composer in November 1893. In 1942 Léonide Massine used an orchestral version for his symphonic ballet *Aleko*, based on a poem in gypsy mood by Pushkin.

String sextet in D minor op 70 'Souvenir de Florence'

Allegro con spirito
Adagio cantabile e con moto
Allegretto corto moderato
Allegro con brio e vivace

Even after Tchaikovsky chose to settle down in Russia again after years of wandering following his disastrous marriage in 1877, there were still opportunities for foreign travel (including conducting trips to western Europe and to the USA); and journeys to the warm South. He spent time in the summer of 1890 in Italy, writing the whole of the full score of his opera *The Queen of Spades* in just 44 days in Florence; on his return, he composed *Souvenir de Florence* for string sextet, his last chamber work. Though based in D minor (three of its four movements at least start in that key), it is a sunny and exuberantly romantic work: Tchaikovsky must have had a happy time in Italy, if recalling it could produce such a flow of rich melody and counterpoint.

The long first movement is in sonata form in 3/4, the first theme starting almost abruptly, leading then to a soaring second theme in F, the relative major. The equally extended *adagio*, opening in D major, sounds innocently romantic: after a short introduction, the first violin introduces the movement's song-like theme over pizzicato strings, other instruments gradually joining in: it is close in mood to the slow movement of his fifth symphony – and in the same key. The shorter third movement is the equivalent of the minuet and trio of a classical string quartet, the central trio being much more lively. The final movement opens with what feels like a Russian peasant dance, which leads via a fugal section to an unmistakably Tchaikovskian 'big tune' as its second theme (later repeated): the two ideas are developed towards an energetic conclusion. All the themes and their treatment seem more obviously Russian than Italian, and look back to Tchaikovsky's string quartets: this sextet is not the equivalent of Hugo Wolf's *Italian Serenade* of three years earlier.

Richard Wagner 1813-1883
Siegfried Idyll WWV 103

On Christmas Day 1870, Richard Wagner's second wife Cosima, Liszt's daughter, was woken by this tender serenade (and birthday present, one day late), having its first performance on the stairs outside their villa in Tribschen, on the edge of Lake Lucerne south-east of the city. The players were a small ensemble from the Tonhalle Orchester Zürich, including conductor Hans Richter on the trumpet. It is one of Wagner's few non-operatic compositions, antedating his opera *Siegfried* – of which Richter was to conduct the first performances – by six years, though many of the themes in the Idyll re-appear in the opera. So the Siegfried in the work's title is also their baby son, born in 1869. In its original form it was for for thirteen instruments: two violins, viola, cello, double bass, flute, oboe, two clarinets, two horns, trumpet and bassoon; but under commercial pressure Wagner expanded it in 1878 into a piece for full orchestra and gave it its present title. The composer's time in Tribschen (1866-1872) is remembered in the Richard-Wagner-Museum there.

Anton Webern 1883-1945
Langsamer Satz

'Slow movement' is all the title promises about this single movement work for string quartet, though its opening marking in the score adds 'Langsam, mit bewegter Ausdruck' ('Slowly, with turbulent expression'). By a whisker, it is the longest single piece Webern ever wrote, though he may have intended it as one movement of a future string quartet which he never pursued. It is one of the most intense and moving late Romantic pieces in the Austro-German tradition. It was written in 1905 – ahead of Webern's op 1 – while he was a composition pupil in Vienna of Arnold Schoenberg (1874-1951), like Alban Berg; this was before Webern fully joined what we now call the Second Viennese School by adopting twelve-tone methods of composition.

It is really love music: Webern had gone on a walking holiday with his cousin, Wilhelmine Mörtl, whom he married six years later. Webern described the trip in language reminiscent of the psychologically complex Richard Dehmel narrative poem on which Schoenberg based his string sextet *Verklärte Nacht* (1899): 'To walk forever like this among the flowers, with my dearest one beside me, to feel oneself so entirely at one with the Universe, without care, free as the lark in the sky above – Oh, what splendour ... When night fell (after the rain) the sky shed bitter tears but I wandered with her along a road. A coat protected the two of us. Our love rose to infinite heights and filled the Universe. Two souls were enraptured.' Though based in E flat major, it combines an intensely chromatic and shifting post-Wagnerian language with something more: what Paul Morley has called 'the sound of a new world opening up, of the imagination creating its own reality'. Inexplicably, it was first performed only in May 1962, by the University of Washington String Quartet in Seattle (USA).

Remembering Max

We remember our late friend Sir Peter Maxwell Davies (Max), who very sadly passed away in March. He was one of our country's most towering composers and to have known him as a friend seems a tremendous privilege. I'm also proud that he was, during his visits to the festival, very much part of the fabric. Max was a true pioneer, unbound by convention and resolutely uncompromising, living on the Orkney islands far away from contemporary influences. In a way much of his own personality was reflected in the festival and partly why he was attracted to it in the first place. It was an experience he deeply respected and related to, whilst being equally delighted and astonished that you - the audience - were so open-minded and loyal (even though at times it must have been difficult on the ear). Your passion expressed for all music mirrored his own and he was very moved that we programmed his works alongside composers he was greatly influenced by (such as Beethoven and Berg). Pushing boundaries and shifting perceptions were qualities he always nurtured from the start of his musical life and which seem so relevant today. We will miss his presence enormously.

Max and his dog Judy on the beach at Cata Sands, Sanday (Martin U K Lengemann)










Biographies

Over the past ten years or so a number of musicians who feature in the Festival have also appeared in the various concert seasons we've promoted in and around the North York Moors National Park. Every one of these musicians were struck by the experience as a whole – the audiences, the sacred buildings, the landscape and general feeling ofescape, freedom and inspiration.

They unanimously agreed: how rewarding to be playing music for all the right reasons. In stressful high profile careers it is easy to forget how uplifting a relaxed and intimate performance can feel and if anything, this elevates the performance to an even higher level because of its spirit and intention. This is the magic of chamber music in locations such as ours and the touching success of the past seven Festivals has set high expectations not just for audiences but also the performers who savour giving their best for this unique experience. We all share this love of collaborating to bring you world-class music within an inspired environment created by all these factors. It is a Festival of friendship and one which is based on generosity whilst sharing and celebrating the art of communication and collaboration.

Jamie Walton
Artistic Director

Jill Allan - Clarinet

Jill Allan studied the clarinet at the Royal Northern College of Music in Manchester where she is currently a Professor of Clarinet at Manchester University. She went on to complete a postgraduate diploma in performance at Rotterdam Conservatoire in the Netherlands.

During this period, Jill began to establish herself as one of the foremost clarinettists in the UK and has since gone on to perform as a guest player with many of the country's finest ensembles including the BBC Symphony and Philharmonic Orchestras, Hallé, Royal Philharmonic Orchestra, the City of Birmingham Symphony Orchestra and the highly acclaimed John Wilson Orchestra. Jill is regularly Guest Principal with the Symphony Orchestra of India, based in Mumbai and has also appeared throughout Japan, China, South Korea and Europe. Aside from orchestral playing, Jill enjoys the variety and interactive challenges of chamber music, helping to found the Minerva Wind Quintet and working alongside the Birmingham Contemporary Music Group and Ensemble 10/10.

This is Jill's fourth visit to the North York Moors Chamber Music Festival, looking forward to being part of great chamber music with long established colleagues within one of the most inspiring settings in the country.

Katya Apekisheva - Piano

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, Alexander Lazarev and Jan-Latham Koenig. Her recording debut of Grieg solo piano works (Quartz) received overwhelming critical response, as did her follow recording on Onyx of works by Mussorgsky and Shostakovich. She has also released numerous CDs with violinist Jack Liebeck and her duo partner pianist Charles Owen. This season highlights includes a recital at Kings Place, Wigmore Hall and a debut in Tokyo. Katya is also Professor of Piano at London's Guildhall School of Music and Drama.

www.katyaapekisheva.com

Matthew Barley -Cello

Matthew Barley is passionate about improvisation, education, multi-genre music-making, electronics, and pioneering community programmes. His musical world has virtually no geographical, social or stylistic boundaries, appearing in venues ranging from Ronnie Scott's and the WOMAD festivals to Vienna's Konzerthaus and Zürich's Tonhalle. As a world-renowned cellist, Matthew has performed in over 50 countries, including concertos with many international orchestras such as the Czech and BBC Philharmonic as well as recent tour to Mexico with City of London Sinfonia.

Along with a trio with jazz pianist Gwilym Simcock and clarinettist Julian Bliss, Matthew's other music group 'Between The Notes' has undertaken over 60 creative projects with young musicians and orchestral players around the world. Matthew has released recordings on Black Box, Signum Classics and Onyx Classics – Viktoria Mullova for which Matthew was cellist, arranger, composer and producer. The Peasant Girl which has gained rave reviews and now also available on DVD. They also gave the premiere of Thomas Larcher's double concerto at the Proms.

In 2013 Matthew undertook a 100-event UK tour celebrating Benjamin Britten – the tour was accompanied by a CD release, Around Britten, described by Sinfini as "a defining statement in modern cello playing".

www.matthewbarley.com

Nathaniel Boyd – Cello

As an internationally recognised chamber musician and soloist, Nathaniel Boyd has appeared at many of the world's leading concert halls, including the London's Wigmore Hall, the Concertgebouw, Berlin Konzerthaus and the Paris Opera. Described as an 'exceptionally gifted' recitalist by Musical Opinion in 2013, Nathaniel is a laureate of numerous prizes for his work with the Navarra String Quartet, including the MIDEM Outstanding Young Artist Award, Cannes and First Prize at the Florence International Chamber Music competition.

In 2007 he was awarded the Borletti Buitoni Fellowship as well as being selected for representation by YCAT and as a soloist by the Tillett Trust. His recordings of Vasks' Quartets and Haydn's Seven Last Words with the Navarra Quartet both received 5 star reviews from BBC Music Magazine. Recently Nathaniel has appeared as Principal Cellist with major UK Orchestras including the Scottish Chamber Orchestra, Orchestra of Opera North, Manchester Camerata, the Royal Scottish National Orchestra and Aurora Orchestra. Chamber music highlights this season include recitals at the Esterhazy Palace, Hungary, the Concertgebouw in Amsterdam and the Purcell Room. Nathaniel is delighted to be a member of the newly formed Albion Quartet who recently appeared as the Honeymead Quartet in Lastingham back in March.

Thomas Carroll - Cello

As a concerto soloist Thomas has appeared with the London Symphony Orchestra, Philharmonia Orchestra, Royal Scottish National Orchestra, BBC National Orchestra of Wales, London Mozart Players, the Vienna Chamber Orchestra, RPO, English Chamber Orchestra, Prague Philharmonic and Bayerischer Rundfunk Orchestra.

Much in demand as a chamber musician, Thomas has worked with many of the world's greatest musicians and appeared at numerous festivals including Edinburgh, Dubrovnik and Cheltenham. His recordings include Michael Berkeley's String Quintet with the Chilingirian Quartet for Chandos and sonatas by Beethoven, Schubert and Brahms with pianist Llyr Williams on the Orchid Label.

Thomas has performed at Wigmore Hall, the Louvre in Paris, Konzerthaus in Vienna, the, Bath MozartFest and The International Chamber Music Festival in Utrecht with Janine Jansen and Julian Rachlin. He has also given concerts in Tokyo, been resident at the Delft Festival in Holland and appeared as soloist with the BBC Concert Orchestra at the Queen Elizabeth Hall (broadcast by BBC Radio 3). In 2007 he made his debut with the Melbourne Symphony Orchestra in a series of performances of Shostakovich's Concerto No.2. Thomas is currently a Professor at the Royal College of Music in London and the Yehudi Menuhin School.

www.thomascarroll.com

Megan Cassidy - Viola

Meghan studied the Viola with Garfield Jackson at the Royal Academy of Music, where she graduated in 2010 winning the Sydney Griller Award and Sir John Barbirolli memorial prize. In 2007 Meghan joined the Solstice Quartet who were awarded the Tillett Trust and Park Lane Group in 2008 before winning the Royal Overseas League in 2009. They went on to perform at London's Wigmore hall and QEH as well as live on BBC Radio 3 during which time Meghan continued her studies with Tatjana Masurenko (Leipzig), Nabuko Imai (Hamburg) and Hartmut Rohde at IMS Prussia Cove. A much sought after chamber musician, Meghan has appeared at many international festivals throughout Britain and Europe Meghan and has recently been collaborating with the London Conchord Ensemble, Ensemble Midvest, Monte Piano Trio and Fidelio Piano Trio. Alongside a chamber music career Meghan appears as Guest Principal Viola with Orchestras such as BBC National Orchestra of Wales, the Royal Liverpool Philharmonic Orchestra, Opera North and the Royal Scottish National Orchestra. Highlights this year include performances of Mozart Concertante with Orion Symphony Orchestra in London and Aberwystwyth. Meghan is founder and Artistic Director of the Marylebone Music Festival which made its debut this June.

www.orionorchestra.org.uk/marylebone

Rebecca Gilliver - Cello

Rebecca is Principal cellist of the London Symphony Orchestra. Early success in national and international competitions led to critically acclaimed debut recitals at Wigmore Hall in London and Carnegie Hall, New York. These led to appearances at many major music festivals such as Bath, Bergen, and the Manchester International Cello Festival. A keen chamber musician, she has collaborated with numerous international artists including Nikolai Znaider, Sarah Chang and Roger Vignoles with whom she recorded for BBC Radio 3.

Rebecca is also regular participant at IMS Prussia Cove and a frequent guest with the acclaimed Nash Ensemble. As well as chamber music, her passions extend to teaching, giving frequent masterclasses at the Guildhall School of Music and Drama, the Royal Academy of Music in London and coaching at Aldeburgh Strings as part of the Britten-Pears Young Artist Programme. Originally joining the LSO as Co-principal in 2001, Rebecca was promoted to Principal in 2009 and has also appeared as Guest Principal with other international orchestras around the world including the Australian Chamber Orchestra, New Sinfonietta Amsterdam and the World Orchestra for Peace. This is Rebecca's return visit to the North York Moors Chamber Music Festival.

Rebecca will be teaching at Guildhall School of Music and Drama from September.

Clare Hammond - Piano

Acclaimed as a pianist of 'amazing power and panache' (The Telegraph), Clare Hammond is recognised for the virtuosity and authority of her performances. Having completed a BA at Cambridge University where she obtained a double first in music before furthering her studies at the Guildhall School of Music and Drama, Clare has gone on to develop a reputation for brilliantly imaginative concert programmes. She recently won the Royal Philharmonic Society's 'Young Artist Award' in recognition of outstanding achievements in 2015 and over the past year Clare has performed at the Barbican Hall, given 5 broadcasts for BBC Radio 3 and recorded discs for Sony, BIS and Signum. In 2014, she gave debut performances at seven festivals across Europe, including the 'Chopin and his Europe Festival' in Warsaw.

Highlights in 2016 include her Royal Festival Hall debut with the Philharmonia and a concerto tour of Poland. This autumn, she curates three concerts for the BBC at the Belfast International Arts Festival, to be broadcast at a later date as part of the BBC Radio 3 Lunchtime Concerts series. Have just released her third disc with BIS, Clare will also be recording world premiere recordings of two keyboard concertos by Myslivecek with the Swedish Chamber Orchestra.

www.clarehammond.com

Anna Huntley - Soprano

Lauded by The Guardian as a 'fast-rising British talent', award-winning mezzo-soprano Anna Huntley sings on concert, opera and recital stages in the UK and internationally. Currently a recipient of a Wigmore Hall/ Independent Opera Vocal Fellowship given at the 2011 Wigmore Hall/Kohn Foundation International Song Competition, she is a laureate of the 'Das Lied' Competition, Berlin and the London Handel Singing Competition. She was selected by YCAT in 2012, Kirckman Concert Society in 2013 and is currently mentored by Angelika Kirschlager as part of the Royal Philharmonic Society/Sir Philip Langridge Mentoring Scheme.

An outstanding recitalist, Anna has worked with a number of leading accompanists including Graham Johnson , Iain Burnside, James Baillieu, Julius Drake and Simon Lepper whilst other concert engagements have ranged from Bach's B Minor Mass with Trevor Pinnock and Haydn's Harmoniemesse with Andras Schiff to Mahler's Das Lied von der Erde with the City of London Sinfonia (Michael Collins) and Berio's Folksongs with the Hebrides Ensemble. Highlights of recent opera seasons have been a variety of roles for English National Opera, Welsh National Opera, English Touring Opera and the Cambridge Handel Opera Group. Anna Huntley is generously supported by the Richard Carne Trust.

www.ycat.co.uk/artist/anna-huntley

Adam Johnson - Piano/conductor

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 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

Rachel Kolly d'Alba - Violin

The Swiss violinist Rachel Kolly d'Alba is considered one of the most talented musicians of her generation. Known for her fire, temperament and fine musicianship she has performed concertos with many great orchestras including the Rotterdam Philharmonic, Bournemouth Symphony Orchestra, WDR Rundfunkorchester Köln, Symphonic radio Orchestra Frankfurt, BBC Philharmonic Orchestra, Lausanne Chamber Orchestra and the NHK Symphony Orchestra in Tokyo. Rachel made her US debut in Chicago at the International Beethoven Festival during September 2012 bringing international praise for her visionary spirit. As a recitalist she performs regularly with her longstanding duo partner Christian Chamorel, appearing at many prestigious festivals such as the Menuhin Festival in Gstaad and the Schleswig Holstein Festival.

Her first concerto recording with Warner Classics was voted Best Recording of the Year in 2012 by ICMA and Rachel has gone to record many albums most recently chamber music works by Chausson and Franck. Three years ago Rachel became an Ambassador for Handicap International and her first work for the charity was in Cambodia in February 2013 and has regularly organised many concerts for them. She is a devoted mother to her daughter and she also writes short stories and novels. Rachel plays on a magnificent Stradivarius violin made in1732. **www.racheldalba.com**

Cello

Natacha Kudritskaya – Piano

Natacha was born in Perm in the Urals in 1988 to musical parents. She studied in Kiev, first at the Lysenko School and then at the Tchaikovsky National Academy of Music. In 2000 she won the contest of young pianists to Rachmaninov Novgorod in Russia. From 2003 she worked with the pianist Alain Planès at the Conservatoire de Paris and in 2007 and was admitted to the Conservatoire's advanced course to study with Jacques Rouvier She continues to work with pianists Ferenc Rados and Elisabeth Leonskaja.

In 2009 Natacha was awarded the Grand Prix by the Safran Foundation for Music and featured on the Génération Spedidam programme. She won first prize at the Vibrarté International Music Competition and the Robert Casadesus Prize for her performance of French music. Natacha is particularly fond of baroque music and in particular that of Bach, Rameau and Couperin, as well as the Romantic repertoire in which she excels with her emotionally profound style. As a chamber musician Natacha performs all over the world with musicians such as Ivry Gitlis, Hugo Ticciati and Daniel Rowland. She has recorded works by Rameau, Berio and Ravel and her recent album of 'Nocturne' is released on Deutsche Grammophon.

James Newby - Baritone

Baritone James Newby is currently in his final year of study at Trinity Laban Conservatoire of Music and Dance and will continue his studies with a scholarship place on the Masters course at the Guildhall School of Music and Drama next month. Earlier this year James was the 1st prizewinner at the Kathleen Ferrier Awards and last year he was also awarded the Richard Tauber prize for 'best interpretation of a Schubert Lied' at the Wigmore Hall/Kohn International Song Competition. James has just become the recipient of the Wigmore Hall/ Independent Opera Voice Fellowship and is currently singing with the Glyndebourne Festival Chorus.

As well as an extensive Oratorio repertoire under his belt, James' operatic roles include the title roles in Eugene Onegin, Don Giovanni, Aeneas in Dido and Aeneas, Guglielmo in Cosi Fan Tutte and Papageno in Die Zauberflöte.

Recent performances include two recitals in the Perth International Arts Festival (Australia) which included Schumann's Dichterliebe that he sings at the festival here. Upcoming performances will include Vaughan Williams A Serenade to Music at the Last Night of the Proms and creating the role of Simon in Howard Moody's Push in the Battle Festival, in conjunction with the Glyndebourne education department.

Emma Parker - Violin

Emma Parker graduated in 2005 from the Royal Academy of Music in London with first class honours degrees in both undergraduate and postgraduate performance after which in her capacity as a chamber musician she went onto to win 1st and audiences prizes in Melbourne and appear at London's Wigmore Hall. Emma enjoys a busy and varied freelance career as part of the Albion and Badke string quartets and in 2013 she was also appointed principal 2nd violin with the Manchester Camerata where she appeared as guest leader for a recent Chandos recording.

She regularly performs with various orchestras such as the Aurora Orchestra, London Mozart Players, Northern Sinfonia, London Philharmonic Orchestra, BBC Symphony Orchestra, Royal Philharmonic Orchestra and the BBC Philharmonic. Emma also studied period performance whilst at the RAM with Nicolette Moonen and always loves to perform on gut strings, subsequently appearing with the Academy of Ancient Music, Irish Baroque Orchestra and Jonathan Cohen's Arcangelo. Emma is in much demand as a session player and enjoys collaborations with many chamber ensembles including Ensemble 360, Acoustic Triangle and the Honeymead Ensemble with Tamsin Waley-Cohen. She plays on a Pietro Giovanni Guarneri (1655–1720) violin, kindly on loan from a private donor.

David Pipe – Organ

David read Music as Organ Scholar of Downing College Cambridge, later studying organ at the Royal Academy of Music in London. While a Master's student there, he was Organ Scholar and Director of the Merbecke Choir at Southwark Cathedral. David has given recitals throughout the British Isles and as part of tours to the USA throughout Vermont and Colorado; festival performances have included the Cambridge Summer Music Festival, St Albans International Organ Festival and our North York Moors Chamber Music Festival.

David has also appeared as organist and conductor on national television and radio; his recordings include a disc of original works and transcriptions by Liszt and Brahms which was released in 2012 and voted 'Recording of the Month'on MusicWeb International. David took up the post of Director of the Organists'Training Programme and Cathedral Organist in the Diocese of Leeds in May 2016, having been Assistant Director of Music at York Minster. He has been Principal Conductor of York Musical Society since 2012, achieving critical acclaim in works including Bach's St Matthew Passion, Brahms's Ein Deutsches Requiemand Verdi's Requiem. David is delighted to return for his fifth North York Moors Chamber Music Festival!

www.david-pipe.co.uk

Victoria Sayles - Violin

Victoria Sayles was a Scholar at Bryanston School, a Foundation Scholar at the Royal College of Music (where she graduated with First Class Honours) and a Scholar at Kingston University studying Masters in Publishing.

As an orchestral player, Victoria was Associate Leader of the Royal Liverpool Philharmonic Orchestra, the London Mozart Players and a full-time member of Scottish Chamber Orchestra. She has also been Concertmaster of Bergen and Royal Philharmonic Orchestras, Santiago Opera House, BBC Scottish, City of Birmingham, Swedish Radio and Trondheim Symphony Orchestras plus guest co-leader of the Philharmonia Orchestra. Victoria has also led orchestra live on television in China.

In chamber music Victoria has regularly performed with Southern Cross Soloists (Sydney Opera House), Chamber Music New Zealand, Oxford May Music Festival, Australian Festival of Chamber Music, Gstaad Festival Switzerland, Grindelwald Chamber Series, throughout Japan and many others including, of course, our very own festival here where she is very much part of the festival's DNA.

Enjoying a diverse career within the arts Victoria was also Artist Manager at Harrison Parrott, London and is newly appointed Artistic Director of Music at Hazelgrove School, Somerset.

Victoria plays a 2013 Joachim Schade Violin, Leipzig.

Virginia Slater - Viola

With siblings as violinists, Virginia began playing the viola at the age of six attending The Purcell School of Music then continuing her studies at London's Guildhall School of Music. She went on to hold a postgraduate fellowship there with the help of numerous awards and scholarships. As recitalist and chamber musician, Virginia's UK concerts include performances on London's Southbank at the Purcell Room and Queen Elizabeth Hall, the Wigmore Hall, St. Martin-in-the Fields and the Royal Albert Hall as part of the 2007 Prom Series. She has performed at many Festivals including Edinburgh and the City of London, playing concertos in Paris, Vienna, Budapest, Helsinki, Tallinn and Japan. As a member of the Covent Garden Consort, Virginia has made several recordings and been a featured artist on Classic FM and BBC Radio 3 as well as appearing in television broadcasts in Ireland, France and Italy.

She enjoys a varied freelance career and has appeared as Guest Principal with the Royal Liverpool Philharmonic Orchestra, the Royal Philharmonic Concert Orchestra, Scottish Ballet, Opera North, Orchestra of the Swan and City of London Sinfonia. Virginia is delighted to be returning to the North York Chamber Music Festival.

Simon Tandree - Viola

As an internationally recognised soloist and chamber musician Simon Tandree has performed in the world's leading concert halls including the Wigmore hall,Concertgebouw,Berlin Konzerthaus, Vienna Konzerthaus and Library of Congress in Washington. Simon also plays regularly in festivals around the globe including Maputo,Sidney,New York and Bratislava.

As a member of the world-renowned Doric String Quartet Simon won numerous prizes including 1st prize Osaka International Chamber Music competition, 2nd prize Borciani Competition in Italy as well as having two Gramophone nominations for CD's recorded with Chandos. Simon has collaborated with some of the world's leading artists including Alexander Melnikov,Mark Padmore, Chen Halevi, Anthony Marwood and Laurence Power.

As well as being in demand as Principle Viola, appearing regularly with orchestras such as Britten Sinfonia,Aurora orchestra ,ENO, Manchester Camerata and Porto Sinfonica Simon is passionate about teaching and has given master-classes in institutions and courses in Spain,India,Indonesia and Mozambique where he is part of the Xiquitsi project helping to bring classical music to young children. Simon studied at the Guildhall in London,in Detmold,Germany and in Basel,Switzerland. Simon is also a qualified Cranio-Sacral Therapist.

Hugo Ticciati - Violin

Believing in the power of the present moment and freedom of expression, Hugo Ticciati embraces the world of contemporary music, collaborating with many diverse composers from around the world and in the coming seasons he will be performing world premières of concertos dedicated to him in Europe, Asia, and North and South America. He has performed in many of the word's most eminent venues including Carnegie Hall, Mariinsky Theatre Concert Hall, Chicago Symphony Hall and Cadogan Hall (London). Next season features tours in China and the USA with his own string orchestra, a series of concerts at the Muziekgebouw aan 't IJ, Amsterdam and a weekend of concerts at Wigmore Hall.

Hugo has a passion for chamber music and gives regular recitals across Europe and the Far East, featuring in many great festivals such as Gstaad, Edinburgh, the St Magnus Festival (set up by Sir Peter Maxwell Davies) and is also the artistic director of his own festival O/MOD RNT at Ulrikdal's Palace Theatre Confidencen, Stockholm, as well as a string festival in Kazan, Russia. Teaching is another passion, applying the physical and spiritual aspects of meditation to the art of practising, playing and living in music.

www.hugoticciati.com

David Tollington - Horn

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

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

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

www.caroltylerpaintings.com

Tamsin Waley-Cohen - Violin

Described by The Times as a violinist 'who held us rapt in daring and undaunted performances', the prize-winning violinst Tamsin Waley-Cohen enjoys an international career and has just been announced a 'Wigmore Emerging Artist' 2015/2016 as well as the prestigious European Concert Halls Organisation's Rising Stars programme 2016/2017, embarking upon a prestigious European tour. She has performed with major UK orchestras such as the RPO, Bournemouth Symphony Orchestra and the BBC Concert Orchestra under conductors including Andrew Litton, Jose Serebrier and Tamas Vasary. With performances taking her across Europe, New Zealand, and the USA, future engagements include concertos with the Hungarian Radio & TV Symphony Orchestra and the Christchurch Symphony Orchestra in New Zealand. Tamsin is a Signum Artist for Signum Records and her growing discography includes a disc of works for violin and piano by Hahn and Szymanowski with her duo partner Huw Watkins and violin concertos by Harris and Adams with the BBC Symphony Orchestra under Andrew Litton. Tamsin is Artistic Director for the Sunday Series at London's Tricycle Theatre and the Honeymead Festival. She is also a member of the acclaimed London Bridge Trio with whom she has recently recorded the Dvorak piano quartets for the Champs Hill label. Tasmin plays the 1721 Ex-Fenyves Stradivarius violin.

www.tamsinwaleycohen.com

Bassoon

Jamie Walton - Cello

Founder and curator of this festival, Jamie has performed all over the world in concertos, recitals, broadcasts and as a chamber musician which remains his main passion. Jamie also set up his own record label to celebrate the festival and the important of collaborative music making: Ayriel Classical was launched last year and a further two releases are due out in 2016 to include a world premier by the late Sir Peter Maxwell Davies, written during his time at the festival for us to debut last year. On his 1712 Guarneri, Jamie has recorded most of the sonata repertoire for Signum Classics, ten concertos with the Philharmonia (including the Dvoř ák and Schumann with Vladimir Ashkenazy), three concertos with the RPO and the complete works for cello by Benjamin Britten including a film about the solo suites which was premiered on SkyArts.

Jamie was awarded a Foundation Fellowship by Wells Cathedral School for his outstanding contribution to music and is Patron for Cedars Hall, a new concert hall which Jamie and colleagues open in October with a gala concert. As a member of the Worshipful Company of Musicians, Jamie was elected to the Freedom of the City of London (although he now lives permanently in North Yorkshire).

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.

Rosalind Ventris - Viola

Rosalind Ventris is emerging as one of the most sought after young violists internationally, having read Music at Cambridge University, studying with David Takeno at the Guildhall School of Music & Drama and Kim Kashkashian at the New England Conservatory. She recently performed at the Wigmore Hall's 2014 viola celebration with Tabea Zimmermann and has given premieres at the Royal Festival Hall, Purcell Room, Wigmore Hall, Aldeburgh Festival and Bridgewater Hall. At the age of 17, she was the youngest prize-winner at the Lionel Tertis Competition, subsequently performing with the European Union Chamber Orchestra at the Emilia Romagna Festival in Italy, and in the UK with violinist Tasmin Little.

A keen chamber musician, Rosalind is a member of Trio Anima and the Albion String Quartet with whom she appears during this festival. She has collaborated with the Arcanto Quartett (at the Beethovenhaus in Bonn), Gerhard Schultz, the Aronowitz Ensemble, Clive Greensmith, Philippe Graffin, the Benedetti Elschenbroich Grynyuk Trio and the Endellion quartet. For the IMS Prussia Cove, she performed at the Salzburg Festival in 2012 and on the 2013 tour, broadcasting live on BBC Radio 3. Rosalind records for Delphian in September 2016 after returning from the Marlboro Music Festival.

Flute

Zsolt-Tihamér Visontay - Violin

German-Hungarian violinist Zsolt-Tihamér Visontay began playing the violin in 1988, taking lessons at the music school in Magdeburg, going on to study under Professor Jost Witter at the Schloss Belvedere Music School and the Franz Liszt Academy. Laureate of several international solo prizes, including the International Louis Spohr Violin Competition and the International Henry Marteau Violin Competition, Zsolt has performed extensively as a soloist as well as an orchestra leader, heading the European Union Youth Orchestra in 2005.

In 2007, at the age of 24, he became Joint Concert Master of the Philharmonia Orchestra. Since then his solo engagements with the Orchestra have included performing The Lark Ascending under both David Hill and Sir Andrew Davis. He has recorded the John Jeffreys Violin Concerto with the Philharmonia and Paul Bateman. In addition he has acted as violinist/director with the Philharmonia and the Academy of St Martin in the Fields.

Established as a sought-after chamber musician, he has performed in major venues such as the Mozartsaal, Vienna; Salle Gaveau, Paris; and Wigmore Hall, London. Zsolt has also recorded Bartók's Contrasts with Mark van de Wiel and Yefim Bronfman; and has recently recorded Rachmaninov and Shostakovich piano trios with Mats Lidstroem and Vladimir Ashkenazy on Decca.

Anthony Williams - Double-bass

Anthony Williams studied music and maths at Royal Holloway, University of London, and then double bass performance at the Royal College of Music. He enjoyed a busy and varied freelance career performing with the Philharmonia, Orchestra of Opera North, BBC Philharmonic, BBC National Orchestra of Wales and the BBC Concert Orchestra, and playing principal with London Mozart Players, Brandenburg Sinfonia and the Northern Lights Symphony Orchestra (founded and run by Adam Johnson). In July 2013 Anthony was appointed to the Royal Liverpool Philharmonic Orchestra with which he undertakes regular performances, broadcasts, recordings and tours: recent travels have taken him as far afield as Japan, China and Bucharest. Anthony also continues to freelance with many of the UK's top orchestras including the BBC Symphony and RPO, and has recorded soundtracks for several films and television shows including The Man from U.N.C.L.E and Downton Abbey.

As a soloist he gave the world premiere of William Attwood's Double Bass Concerto in 2009 and enjoyed a visit to Whitby to play Vanhal's Concerto with the St Hilda's Festival Orchestra last Summer. Anthony lives on the Wirral with his wife Rosie (stage manager and bassoonist) and cats Jeoffry and Suzie. He regularly visits Yorkshire for real ale, chamber music and walks!

Karolina Weltrowska - Violin

Karolina Weltrowska was born in Poland and began playing the violin at the age of seven. She studied with Mirosław Ławrynowicz at the Frédéric Chopin Music Academy in Warsaw and then furthering her studies in the soloist class with Priya Mitchell at the Academy of Music and Performing Arts in Frankfurt/Main. With her string quartet she was also a student a the European Chamber Music Academy (ECMA) where her teacher was, among others, Hatto Beyerle. Karolina is a prize winner of major national violin competitions and this led to many appearances as soloist with various orchestras in her native country.

As a member of her string quartet she won first prizes in various international chamber music competitions in Heerlen (Netherlands), Sondershausen and Weimar (Germany). Developing a real affinity for collaborative music making, Karolina has gone on to perform at various chamber music festivals including those at Kuhmo (Finland), Gidon Kremer's Lockenhaus Festival, Priya Mitchell's Oxford Chamber Music Festival, Osnabrück and Schleswig-Holstein (Germany), Warsaw, Sapporo and New York. Since 2010 she is a member of Ensemble MidtVest in Denmark and is delighted to be returning to North Yorkshire since her debut appearance earlier back in March.

Venues

All Saints - Helmsley

Restore, rebuild or start completely afresh? This Festival uses examples of all three options available to church architects and patrons in the mid 19th Century. At All Saints' the wise decision was to restore and integrate a sizeable portion of the original medieval fabric. The south door contains delightful Norman zigzag decoration and scalloped capitals while the chancel arch is a supreme example of playful detailing. Close examination shows four orders with the outer ring being a series of hoodmasks: 28 vernacular faces tending towards the jocular or even grotesque. It is easy to imagine those responsible had certain individuals in mind as they carved.

The remainder of the church largely dates from an 1860s restoration undertaken by the London firm of Barry & Banks which cost some £16,000. The restored church is "big and self-confident" (Pevsner); the tower conveys a certain solidity about the church's presence within the town. Whereas the Victorian fascination for medieval forms of art and architecture is well known, All Saints' offers a good example of another obsession: that of continuity and lineage. The north aisle wall is a large medieval styled colourful mural to demonstrate the roots and development of Christianity in the local area. The story of St Columba and St Aidan in the South Transept is even more audacious. Here we see St Aidan attempting to convert the inhabitants of Helmsley to Christianity: a scene high in drama but without any actual documented justification.

Much of this interior detailing was the result of Helmsley's most famous incumbent, Charles Norris Gray. He was a classic activist clergyman whose zeal and vision was employed in every aspect of his role. He oversaw the development of several churches in far-off hamlets while giving moral leadership to issues such as education, sanitation and the dangers of women wearing tight lace. He died from overwork in 1913 having significantly advanced the social infrastructure of Helmsley. The massive marble altar and reredos in the Chapel of St Aelred was installed by Gray as a memorial to his father who was Bishop of Cape Town. The fine woodwork in the chancel is by Robert 'Mouseman' Thompson of Kilburn.

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 serviced by clergy from the priory, so after dissolution separate provision had to be made.

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

There are several fine monuments within the church, of which the most distinguished is the Brus Cenotaph.

This tomb-chest was originally housed within the Priory and was executed circa 1520 as a commemoration to the founder of the Priory, Robert de Brus.

After dissolution it was moved to the church. The decoration is sophisticated for its time and consists of knights, saints and possibly the prior all praying for the repose of the souls of the family. In the right spandrel is seated the Virgin Mary. The window adjacent to the Cenotaph contains fragments of medieval glass from the original east window.

St Helen's and All Saints'- Wykeham

Those who travel along the Pickering-Scarborough road cannot fail to notice the imposing presence of the church of St Helen and All Saints: specifically, the elegant broach spire that adorns the 14th century tower dominating the main village crossing. To a superficial look they appear contemporary but the spire is in fact a sympathetic creation of William Butterfield dating from 1853. This was early Butterfield, who had yet to yield to the polychromatic detailing for which he is renowned. The other notable feature is the detached status of the tower from the church, which nestles on higher ground some way to the north-east. This again was a deliberate ploy by Butterfield: 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 Peter & St Paul - Pickering

The 14th century spire of St Peter and St Paul discreetly asserts the location of the church from all directions. A substantial cruciform building, the church is lofty and expansive; it demonstrates what Pevsner calls 'complex' development from its Norman origins. There are notable examples to be found here of all the major orders of ecclesiastical Gothic architecture. The 14th Century triple sedilia with its crocketed gables springing from sculptured heads (including monsters, bishops and a priest) is a particularly fine example of Decorated craftsmanship. The church also contains a number of fine effigies of the Brus and Rawcliffe families dating from the 14th century.

The church was heavily restored in 1876-9 and while this degraded some architectural features it led to the permanent uncovering of its most notable feature: the medieval frescoes. Dating from c.1450 these are 'one of the most complete series of wall paintings in English churches' (Pevsner). The function of paintings, to inspire faith and inform an illiterate congregation, is largely understood. Here in Pickering we have major Christian figures and events: the Annunciation, Passion and the Resurrection and scenes from Salome & St John the Baptist. We also have notably English twists on the theme – St George, St Edmund King & Martyr and Thomas a Becket. Although the artistic quality is merely vernacular they represent a genuine and vivid glimpse of a pre-Reformation English parish church interior.

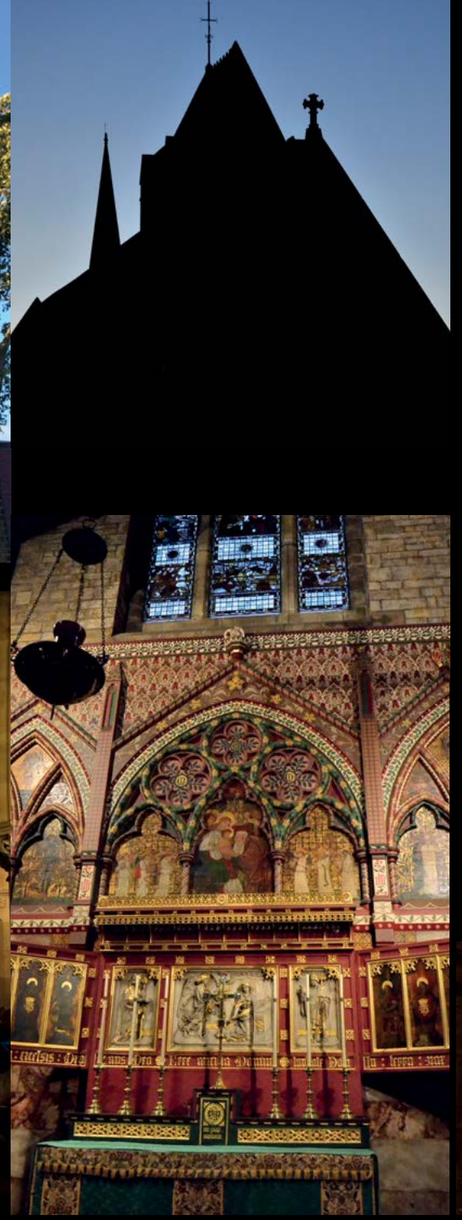
During the 16th century such paintings came to be viewed by the authorities as icons of superstition; the Reformation abjured the role of saints and instead pushed the Bible towards the top of the devotional tree. The result was that images were often whitewashed then overwritten with Biblical texts so that church interiors instead resembled "a giant scrapbook of the Bible" (Diarmaid MacCulloch). The whitewashing of the Pickering images ultimately saved them from destruction. There was no systematic iconoclasm here: a fate which often occurred in tumultuous periods of protestant zeal such as the 1530s or 1640s. The result is St Peter and St Paul's has much to offer in explaining key features in the history of the English Church.

St Stephen's - Fylingdales

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

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

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



St Martin-on-the-Hill - Scarborough

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

St Martin's was born out of need; the expansion of Scarborough had placed too much demand on the ancient church of St Mary's. However, funds for a new church on the South Cliff were not readily available. This all changed with the munificence of a local spinster, Miss Mary Craven, who offered to finance the complete building costs of £6000.

Her late father had retired to South Cliff and she saw the church as a fitting memorial for him.

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

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

Acknowledgements

Our continued thanks to the patient and warm Sisters at St Hilda's Priory, Sneaton Castle - we really appreciate your generosity.

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Our committed team who help put this festival together deserve special attention - namely Joel Brookfield, John and Katrina Lane, Adam Johnson and Rosie Burton.

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Both artist Carol Tyler and photographer Frank Harrison have been so creative, providing us with images which we all relate to and recognise. Thank you f or keeping our 'brand' so seasonal and personal.

A heartfelt thanks must go to you the loyal audience who continue to support us with your presence throughout the year and not just during what must now be considered 'our' festival – your open minds and hearts help create these programmes because without you coming along to listen, they wouldn't exist.

This year's festival is dedicated to the memory of Francis Quantrill from Castleton, who tragically lost her life earlier this year. Still in her teens, life was snatched away too soon. From such an early age, Francis began to attend our concerts even before the festival began and as we appreciate and encourage young children to be part of concert life, her presence is sorely missed. Our thoughts are with her family - and I hope that the music can translate that which can't easily be expressed through words.

Jamie Walton
Artistic Director

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www.northyorkmoorsfestival.com
(Festival)

www.damselflycommunications.co.uk
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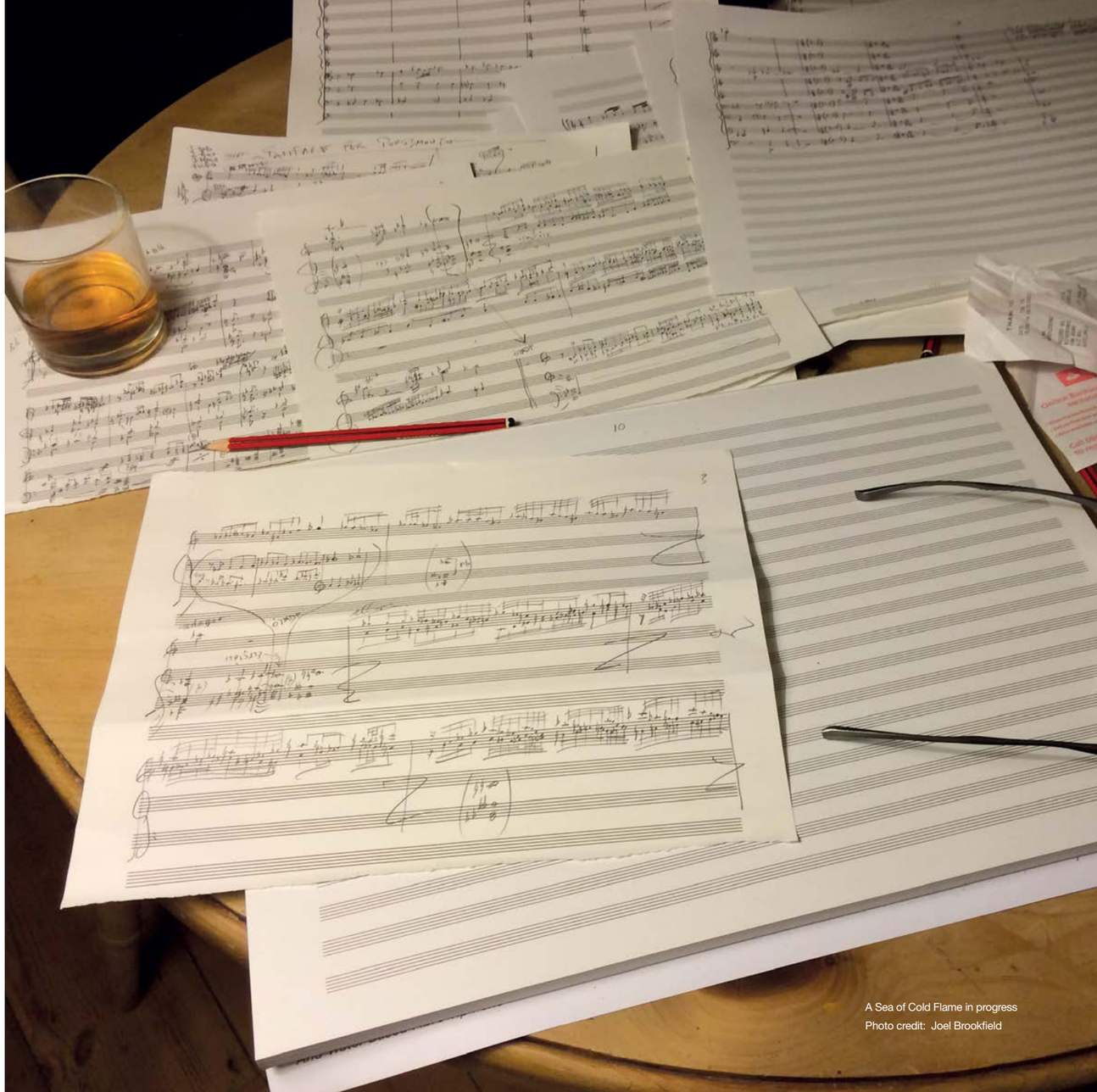

A Sea of Cold Flame in progress
Photo credit: Joel Brookfield