North York Moors Chamber Music Festival

De profundis

A journey into light

North York Moors Chamber Music Festival



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Introduction

Welcome to our festival's eleventh season. Last year we all shared in a tumultuous musical experience covering 400 years of British music which, stretched over a fulsome two weeks. must have felt intense. This was an audaciously defined theme (deliberately so for our tenth anniversary) but in some ways the most rewarding, testing musical boundaries and stamina, discovering hidden masterpieces, exploding myths surrounding the English 'pastoral' scene; I do not think there was a musical cow - nor gate - in evidence. A recent biography on Michael Tippett by Oliver Soden has elicited some high profile publicity, particularly on Radio 4, which perhaps suggests a newfound appreciation for Tippett's immense contribution to the British music scene. In 2018 we revealed an episode from his life in Boosbeck, hitherto unknown. which gave us the opportunity to unearth British repertoire from this period alongside other works in a style which expressed similar tension.

I wanted to thank you back then for opening your minds and hearts to our musical vision and so this year's festival (more easy on the ear but perhaps no less challenging) is a way of thanking you now. The success of last year's 'difficult' programme demonstrates very touchingly where we're at and how unusual this all is - we buck the trend, proving that you don't have to dumb down in order to attract audiences

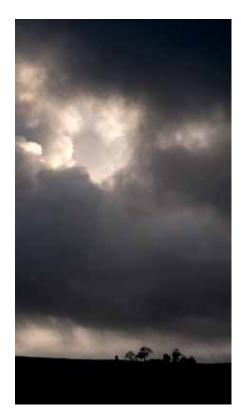
or play safe in order to achieve the ubiquitous 'accessibility' factor. In fact in many ways it's insulting to do just that and if I didn't believe in those who listen to the music we put on, we wouldn't programme as we do. I admit that when I released last year's theme, one which Paul Ingram and I spent many months devising, we did wonder how on earth the festival would be received but felt a strong conviction not to compromise. It was a test of many things - but in hindsight I should not have remotely doubted anything, or anyone.

The advantage of holding back on the classics (as we know them) is that there's likely to be a subsequent appetite (!) for getting back to the great masters - and we hope that you enjoy the concerts lined up for you this year. The main inspiration behind the theme takes us back to 2009 when we launched the very first festival with the music of I S Bach. In 2019 I wanted to touch base with the original 'feel' of that groundbreaking year: the stark moorland imagery, the scaled-down finale, the intimacy in the presence of great German composers such as Schubert, Mozart, Bach and Brahms. I can only hint at the reasons behind holding back with the music of Beethoven, as we head towards 2020 ...

Some of you will remember that we launched this year's theme during the Armistice weekend back in November, the concerts interspersed with poetry from Wilfred Owen (who briefly lived in North Yorkshire before his tragic death). One hundred years after the Great War provided our inspiration

for a musical narrative; an emergence from the profound depths of war into a brighter space (whether in life or death). Classical music offers us plenty of riches here and each concert takes us to profoundly dark places before a transposition towards light, almost like a release. Bookended by that most emotionally powerful of composers - Schubert - this is a programme which speaks to the heart.

Jamie Walton Artistic Director



Programme

Week one

Sunday II th August	St Peter & St Paul's	Transcendence
3 pm	Pickering	SCHUBERT Notturno in E flat major D897 (10') BRAHMS Piano Trio in B major Op 8 (33')* PÄRT Mozart-Adagio (7') SCHUMANN Piano Quartet in E flat major Op 47 (29')
Monday 12 th August	St Stephen's	Searching
7 pm	Fylingdales (Robin Hood's Bay)	SHOSTAKOVICH Elegy (4') MOZART String Quintet No 4 in G minor K516 (34')* STRAVINSKY Three Pieces for string quartet (7') BEETHOVEN String Quintet in C major Op 29 ('Storm') (32')
Wednesday 14 th August	All Saints'	Transfiguration
7 pm	Helmsley	PÄRT Pari intervallo (6') SHOSTAKOVICH Piano Trio No 2 in E minor Op 67 (29')* SCHUBERT Piano Trio No 2 in E flat major D929 (41')
Friday 16 th August	St Oswald's	Reflection
7 pm	Lythe	STRAUSS Capriccio: Prelude (12') MOZART Sinfonia Concertante in E flat major K364/320d (33')* WEBERN Langsamer Satz (9') SCHOENBERG Verklärte Nacht Op 4 (28')
Saturday 17 th August	St Hedda's	Memory
7 pm	Egton Bridge	TABAKOVA Fantasy Hommage to Schubert (11') STRAUSS Metamorphosen (27')* MOZART Adagio and Fugue in C minor K546 (7') SCHUBERT String Quartet in D minor D810 (Death and the Maiden, arranged by Mahler) (40')

Programme

Week two

Sunday 18 th August	St Hilda's	Together alone
2 pm	Danby	J S BACH Violin Sonata No I in G minor BWV 1001 (16') PROKOFIEV Sonata for two violins in C major Op 56 (16') J S BACH Violin Partita No 2 in D minor BWV 1004 (31')
Tuesday 20 th August	St Aidan's	Reverence
7 pm	Boosbeck	BRAHMS Two Songs Op 91 (12') L STRAUSS Morgen Op 27 No 4 (4') L FAURÉ Piano Quintet No 2 in C minor Op 115 (32')* FAURÉ Songs selection) (12') L BRAHMS Piano Quintet in F minor Op 34 (43')
Thursday 22 nd August	All Saints'	Introspection
7 pm	Kirkbymoorside	MOZART Oboe Quintet in C minor K406 (24') MAXWELL Pibroch (12')* STRAVINSKY Three Pieces for clarinet solo (5') BRAHMS Clarinet Quintet in B minor Op 115 (36')
Saturday 24 th August	St Hilda's	Resurrection
5 pm	West Cliff, Whitby	BUXTEHUDE Praeludium in G minor BuxWV 149 (8') J S BACH Ich habe genug BWV82 (24') L J S BACH Brandenburg Concerto No 5 BWV 1050 (10')* J S BACH Komm, Heiliger Geist (Herre Gott) BWV 651 (6') SCHUBERT Octet in F Major D803 (62')

Figures in brackets indicate length in minutes



^{*} denotes interval follows

The letter 'L' after the length indicates the lyrics are on pages 46-49.

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.

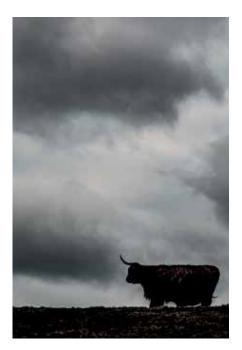
The designated area of the National Park covers an area of 1,436 square km (554 square miles) and has a population of about 25,000. The North York Moors became a National Park in 1952, through the National Parks and Access to the Countryside Act 1949.

The 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



Visitor Information

12,000 archaeological sites and features in the North York Moors National Park, of which 700 are scheduled ancient monuments. Radio carbon dating of pollen grains preserved in the moorland peat provides a record of the actual species of plants that existed at various periods in the past. About 10,000 years ago the cold climate of the Ice Age ameliorated and temperatures rose above a growing point of 5.5°C. Plant life was gradually reestablished and animals and humans also returned.



Many visitors to the moors engage in outdoor pursuits, particularly walking; the parks have a network of rights-of-way almost 2,300 km (1,400 miles) in length, and most of the areas of open moorland are now open access under the Countryside and Rights of Way Act 2000.

Car Parking

The churches in Danby and Lythe have large car parking facilities. Those in Fylingdales, Boosbeck and Egton Bridge have local village and verge parking. In Helmsley, Pickering and Whitby West Cliff there are local car parks and on-street parking.

Toilets

The churches in Fylingdales, Boosbeck, Kirkbymoorside and Pickering have their own facilities. Egton Bridge, & Helmsley have village facilities. The churches at Danby, Lythe and Whitby West Cliff have portable toilets.

Refreshments

Refreshments are available for a suggested donation of $\pounds I$ for soft drinks and $\pounds 2$ for a glass of red wine or white wine.

Venue postcodes

BOOSBECK TS12 3AY

DANBY YO21 2NH

EGTON BRIDGE YO21 IUX

FYLINGDALES YO22 4RN

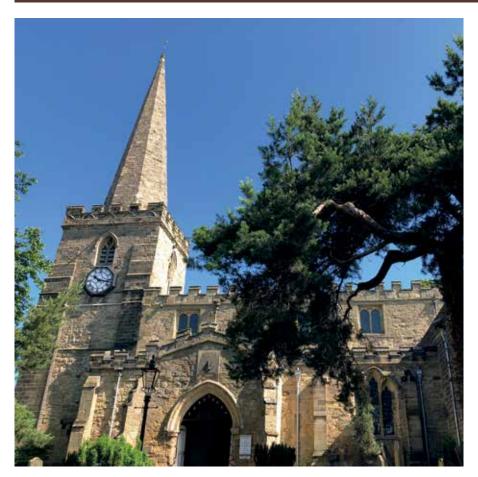
HELMSLEY YO62 5YZ

KIRKBYMOORSIDE YO62 6AZ

LYTHE YO21 3RW

PICKERING YO 18 7HL

WHITBY, WEST CLIFF YO21 3EG



The 14th century spire of St Peter & St Paul's 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 was heavily restored in

1876-1879 and while this degraded some architectural features it led to the permanent uncovering of its most notable feature; the medieval frescoes. Dating from about 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 but we also have notably English twists on the theme - St George, St Edmund, King & Martyr, and Thomas à Becket. Although the artistic quality is merely vernacular they represent a vivid glimpse of a pre-Reformation English parish church interior. During the 16th century such paintings came to be viewed as icons of superstition; the Reformation abjured the role of saints and their intercessionary powers. 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. 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 this building has much to offer in explaining key features in the history of the English Church.



SCHUBERT

Notturno in E flat major D897 (1827)

BRAHMS

Piano Trio in B major op 8 (1854 original version)

Allegro con moto Scherzo: Allegro molto Adagio non troppo Allegro molto agitato

Interval

PÄRT

Mozart-Adagio (1992 revised 2005)

SCHUMANN

Piano Quartet in E flat major op 47 (1842)

Sostenuto assai - Allegro ma non troppo Scherzo: Molto vivace Andante cantabile Finale: Vivace

'Art only begins where imitation ends, but something must come into my work, of fuller memory of words perhaps, of richer cadences'

Oscar Wilde - 'De Profundis'

Wilde, the man who could resist everything temptation, but had succumbed. A great wit was in jail, trying to find the positives in the depths of human experience, good and bad. As we all know, the great works of chamber music own a long lease on this territory. Our festival is an inquiry through three centuries into the nature and mystery of chamber music itself. For composers, the mystery of creation starts where imitation ends, as Wilde says, and the history of music itself can weigh as significantly as life. For Franz Schubert, the beginning of his Notturno may have been Beethoven's funeral in March 1827. There the mortally ill Schubert carried a torch: he was 30 and halfway through writing Winterreise. The next year was his last. This short E flat movement written a few months after the funeral is a slow procession for piano trio, possibly a discarded slow movement for the Trio in B flat. It summarises the late Schubert aesthetic: spare beauty of line, with pizzicati as an expressive texture creating a mood of seductive stasis, as though this could go on forever. The contrasting sections that put on a braver face find, inevitably, a quiet sleeping close.

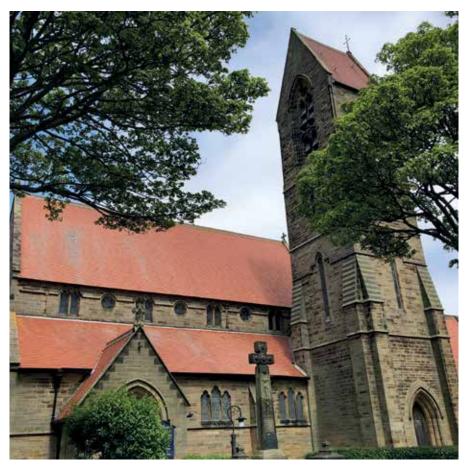
Johannes Brahms was younger still, just 20, when he began in 1853 to network with the musical gods of his time. Like a young rock star, he had been wowing European music circles in his late teens. Young Brahms met Liszt, Berlioz and of course the Schumanns, Robert and Clara, first on 30 September 1853 in Dusseldorf ("sent straight from God" said Clara), then in Hanover after

New Year 1854. The initial creative consequence, a 'richer cadence' was a large Piano Trio in B major, referencing the new, three-way relationship. Brahms and Clara could not have known that Robert, while clearly unwell, would attempt suicide during those creative weeks in early 1854, or that in February of that year young Brahms would have to help Clara place her husband in the institution where he would die. Thirty five years later Brahms made a radical revision to all the movements of the Trio, bar the Scherzo, cutting themes, adding others, pruning by more than ten minutes overall. However, Brahms did not suppress the very personal first version which we hear tonight. The young composer must have been proud of the first theme, here with violin figures as well as the familiar 'cello sonata' texture of the revision. The rest of the twenty minute Allegro contains wild variety, Schumannesque at times, at others skittish, discursive or contrapuntal. The Scherzo alternates B minor and major with confidence, and recalls Schubert, whose Am Meer, a tale of being alone on the beach with a tearful woman, Brahms quotes as the B major Adagio's second theme. The Finale in B minor, ending in tragic turmoil, brings the same Beethoven quote (from An die ferne Geliebte) that Schumann had used in his Fantasy in C: "Take these songs, then, my love/That I have sung to you." Reaching back, Schumann and Brahms expressed a transcendental, lasting version of the present, mixing intimate moments with public gesture.

Estonian Arvo Pärt reached back further, to Mozart, to make a public expression of grief and a lasting monument to the great violinist, Oleg Kagan. Mozart - Adagio takes the slow movement of Mozart's Piano Sonata in F K280 and rearranges it intact as a celestial concert with an imagined Kagan on violin. The result is wholly Pärt, wholly Mozart and very moving, while again evoking the mood of late Schubert. In 1842 Schumann had himself channelled the work of Mozart, Beethoven, Schubert, all the great chamber music masters, into a series

of masterpieces of his own, including three Quartets, the Piano Quintet and a Piano Quartet in E flat. Some of Op 47's discourse echoes that of the Schubert Trio in the same key (in our third concert), and Beethoven's Quartet Op 127 (also E flat) though the ebullient contrapuntal Finale is echt-Schumann. Before that the openly melodic first Allegro is followed by a spooky Scherzo, with two trios and a love-song Andante (one of Schumann's best tunes), featuring tuned-down cello and slow anticipations of the last movement's melodic cells. Schumann's

year of chamber music had been hampered by depression in the winter and unease/insecurity/creative block when Clara was away touring. The composing was done in intense, short bursts. Like Schubert, Schumann found the act of writing music to offer in itself one way out of the depths, into light and understanding. Through the eloquent musical poetry of his Op 47 Schumann seems one of the greatest composers, transcending life, always inventing, as Wilde insisted an artist must, rather than simply chronicling the rough journey.



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 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.



SHOSTAKOVICH

Shostakovich - Adagio (Elegy) Op 36a (1931)

MOZART

String Quintet No 4 in G minor K516 (1787)

Allegro Menuetto & Trio: (Allegretto) Adagio ma non troppo Adagio - Allegro

Interval

STRAVINSKY

Three Pieces for string quartet (1914, revised 1918)

Danse Eccentrique Cantique

BEETHOVEN

String Quintet in C major Op 29 (1801)

Allegro moderato Adagio molto espressivo Scherzo: Allegro Presto

'I strain my heart, I stretch my hands, And catch at hope'

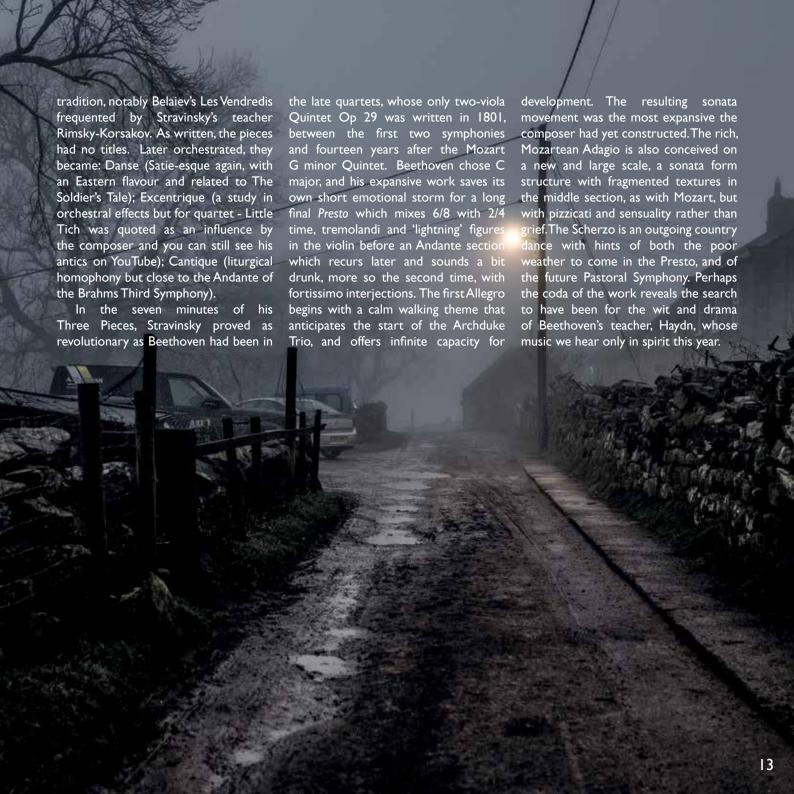
Christina Rossetti - 'De Profundis'

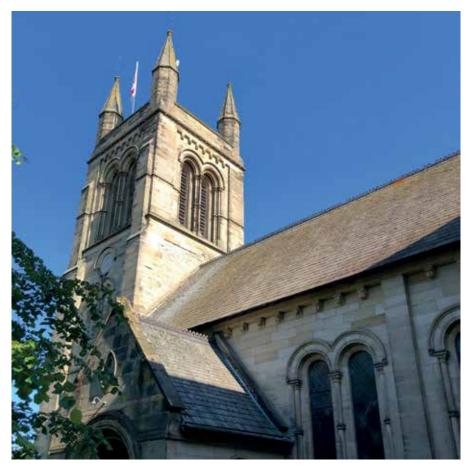
Rossetti spoke from the depths of contained passion, a lesbian writer in Victorian England, and as an informed, if sceptical critic of the role of women in her time. She was at the centre of a male milieu, surrounded and celebrated by pre-Raphaelites, proposed to three times. Her own search for hope and fulfilment found expression in faith, and in her direct, controlled, private poetic language. Katerina Ismailova, in Shostakovich's opera Lady Macbeth of the Mtsensk District, confronts a stifling, violent male world with frank sexuality, moral ambivalence and violence of her own. In Act One she sings an aria of poetic, searching intensity, though the subject is sexual frustration and self-pity, ending in nudity. Acclaimed by the public then silenced by the Soviet state, the opera changed the composer's life, traumatically, and altered his composing outlook. In 1931, before Lady Macbeth's completion, Shostakovich arranged Katerina's aria for quartet and called it an Elegy, which it is, for Katerina's own unlived life. There are hints of Satie, of paths not taken, in a work which, paired with an arrangement of the Polka from The Age of Gold, proved the first entry in the 20th century's most important body of quartet music.

Shostakovich had made both quartet arrangements in one night and in the Elegy echoed the tragic, extended slow introduction to the Finale of Mozart's Quintet K516. This G minor work dates from the time of the illness and death of the composer's father. It forms the dark 'double' of the C major

Quintet K515. The concluding G major Allegro brings some light, the composer rethought his first plan for an all tragic end. The preceding three movements are darkly expressive in a way new for chamber music, looking ahead to Beethoven, Schubert and Schumann. This is Rossetti's 'bleak midwinter' of the heart. The Allegro is inconsolable, anticipating Schubert's 'Death and the Maiden' Quartet (in our Egton Bridge concert), while the Minuet is jagged and disturbing. The muted Adagio opens with a serene mask, but explores inward grief through chromatic harmony and fragmented melody passed between the instruments. Near the end, a B flat major duet for violin and viola brings some light into the dark room, then it is gone.

Mozart's G minor Quintet proved a radical compositional move, widening the medium's expressive range. Perhaps the most revolutionary work in quartet history though was one of the shortest, Stravinsky's Three Pieces, first completed during a few days in 1914, a year after the premiere of the Rite of Spring. It was a stressful time, the composer, recovering from typhus, was busy completing his opera Le Rossignol (the fake nightingale's song is echoed in the second of the Pieces), as well as retrieving his most important possessions from Russia, as war broke out. Searching as ever for something new, personal and Stravinsky disregarded distinctive, the whole Viennese quartet canon. He wrote three miniscule character pieces: bare, modernist distillations of the St Petersburg quartet salon





Restore, rebuild or start completely afresh? This was the dilemma for 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. The remainder of the church largely dates from an 1860s restoration

undertaken by the London firm of Barry & Banks with the overall effect being "big and self-confident" (Pevsner). 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 covered with a large 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 side chapel were 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.



PÄRT

Pari intervallo (1976)

SHOSTAKOVICH

Piano Trio no 2 in E minor Op 67 (1944)

Andante - Moderato - Poco più mosso Allegro con brio Largo Allegretto - Adagio

Interval

SCHUBERT

Piano Trio No 2 in Eflat major D929 (1827)

Allegro
Andante con moto
Scherzo: Allegro moderato
Allegro moderato

'The Mystical in Art, the Mystical in Life, the Mystical in Nature - this is what I am looking for'

Oscar Wilde - 'De Profundis'

Wilde did not call his epistle De Profundis, that was a publisher's conceit. Psalm 130, which opens "De profundis clamavi," is titled in Hebrew 'A Song of Ascents', it's about the journey up, not the miserable depths we are leaving. By 1976 (the year of Pari intervallo's first completion), Arvo Pärt had emerged from musical modernism and was

re-presenting the most basic sonic materials, intervals and lines, as though heard for the first time. The 1976 version presents four very sparse lines that maintain an equal distance and relation (the meaning of the title). There is no indication of instrumentation -tonight we hear the organ arrangement from 1980. This is another heartfelt elegy, this time for the composer's late stepfather.

Shostakovich dedicated his Trio Op 67 to the memory of his friend Ivan Sollertinsky, but it has come to be heard as an elegy for a whole epoch. It is also the most popular piano trio since Brahms. Shostakovich was writing during World War II in late 1943, and then mainly in 1944, Bernstein was writing On the Town, Tippett A Child of our Time, and Bartòk his Concerto for Orchestra. Shostakovich's Trio communicates as directly as any of those works, but his expressive means are very different. To understand that, it helps to understand his relation to Sollertinsky. They had met in 1927, and Shostakovich had found the closest friend he would ever have, a real equal, intellectually, a man of great humour and one of those people who just know everything. He had become a musicologist (he introduced Shostakovich to Mahler's work) but his background was in literature, theatre, philosophy and with the Russian Formalists and linguists. So the real tribute in the Trio lies in its structure, something the composer's friend would have been proud to hear and study. From the start, the instruments themselves

are transfigured, the cello in its highest register, like a violin, the fiddle low like a cello. The world is topsy-turvy, but in the Andante and the third movement Largo (a passacaglia) the tone, especially on piano is severely Classical, then Baroque; order amid chaos. In between comes a short Allegro led by the violin, starting out as apparent light relief and leading to jolly piano figuration, growing more exaggerated in gesture near the end. The final Allegretto heads straight for Jewish music, expressionist klezmer without the clarinet. The Nazi camps were being uncovered just then, but Soviet anti-semitism was also rife, and would erupt after the war. The state murdered many Jews, including friends of Shostakovich and Sollertinsky. Plus, string chamber music has so often reached its peak in the hands of Jewish performers. This finale is often called a dance of death, but it is as though the whole work is revealed as having been rehearsed in the entry halls of hell. The brief, warmer references to earlier movements do not offer escape; the end feels like it really is the end.

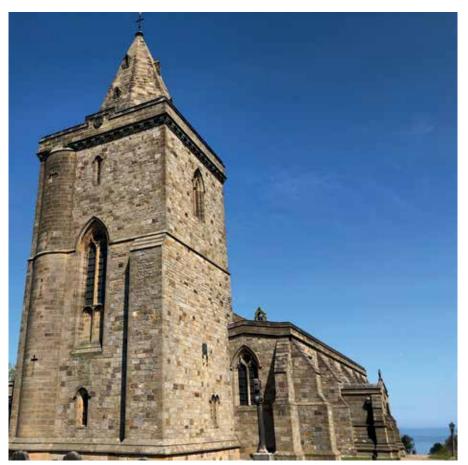
Some of the Shostakovich Trio's textures, especially pizzicati with piano and some thematic character, seem to derive from the E flat Trio of Schubert, especially the later stages of its second movement, and the third. This, together with the Octet (in the finale), is one of the longest chamber works in the standard repertoire; a big challenge, especially for the pianist. Schubert was writing a few months after the Notturno (in our opening concert) and had less

than a year to live. Here the piano trio is transfigured not into a deathly vision but into a large symphony for three. In the Allegro, a confident opening theme gives way to quieter material based on repeated note piano figures (a feature of all four movements). The genial (if dramatic) patterning in the first movement seems to have no limit, with Schubert thinking on a scale that looks forward to Bruckner and beyond to Feldman and the minimalists but with better tunes and long structural

oversight. The quiet end seems only a pause to possibility. The Andante's C minor cello theme has the directness of a spiritual, perhaps sung by the trudging protagonist of the just completed Winterreise. Whatever its folk roots, the tune takes the three players through distant keys and wild moods settling on stasis, hypnotic, before an Allegro moderato which weaves between minuet, scherzo and over-the-top country dance. It meets the first movement's

second theme on the way. The final sonata-rondo Allegro is also at a steady pace, revisiting the Andante's tune (cf Shostakovich) with new accompaniments almost like a jazz jam. It is a large movement despite Schubert's cuts of nearly one hundred bars, the original survives. Fortunately, Schubert heard his Trio performed at his successful benefit concert of 26th March 1828, the anniversary of Beethoven's death. Eight months later Schubert was gone.



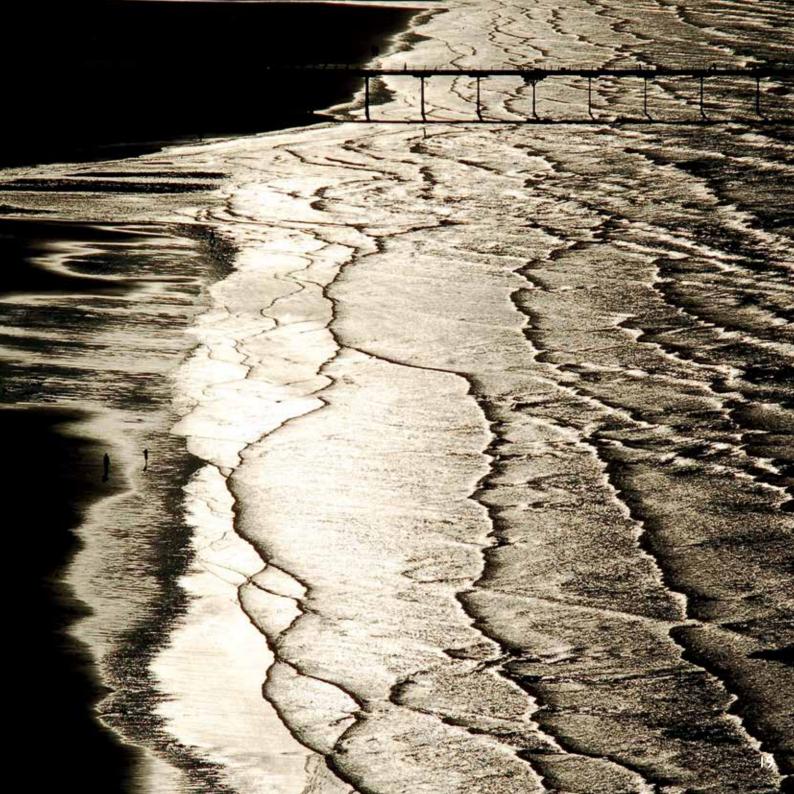


The church of St Oswald dominates the headland above the village of Sandsend. Its solid Early English tower with small spirelet stands stark against the North Sea beyond. Inland, to the north, west and south lie the vast open spaces of the North York Moors but at the church the eye and the mind are

drawn to the east, to the sea 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, during 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 burial ground established following the Viking invasion of the neighbourhood in 867. Many more fragments have been stored within the tower and several are mounted in an attractive display which illuminates the transitions of settlers towards early Christianity. Of special note are the hogback tombstones which were fashionable from around 900 AD and a particular feature of Viking heritage within northern Britain.

The 1910 restoration was overseen by Sir Walter Tapper, 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. The architectural critic H S Goodhart-Rendel called Tapper's work at Lythe "his best church." There are several splendid memorials relating to the Normanby marquisate whose main residence is at Mulgrave Castle within the parish.



STRAUSS

Prelude to 'Capriccio' op 85 (1942)

MOZART

Sinfonia Concertante in E flat major K364/320d (1779)

Allegro maestoso Andante Presto

Interval

WEBERN

Langsamer Satz (1905)

SCHOENBERG

Verklärte Nacht Op 4 (1899)

Sehr langsam -Breiter -Schwer betont -Sehr breit und langsam -Sehr ruhig

"Live and let live" was the famous motto of Vienna

Stefan Zweig - 'The World of Yesterday'

Strauss's last opera Capriccio (1940-41) is an extended reflection on the relative merits of words and music in opera. The self-reflection is right there

at the opening: the Prelude is a rehearsal of a composition for string sextet by Flamand, one of two suitors in the plot for Madeleine, the other being Olivier a poet. It is really a short, beautiful sextet by Strauss of course. A warm beginning and end enclose a stormy centre, which evokes some Schubertian dread and anticipates Metamorphosen (in our Egton Bridge concert). The Prelude was first heard at a private 'thank you' concert for Baldur von Schirach, who would later spend twenty years in Spandau Prison for crimes against humanity. He had deported 65,000 Jews from Vienna, but had helped Strauss's family. During the writing of the opera, around 200,000 Jews were rounded up from German territories bound for the death camps. The idea for Capriccio's plot came from Stefan Zweig, a Jew and arguably the most cultured man in Europe. Forced into exile, Zweig and his second wife committed suicide in early 1942, at about the time this music was first heard at Schirach's Viennese villa.

Back in 1779, during the real Rococo period and three years before he relocated to Vienna, Mozart composed a short 'opera' for violin, viola and orchestra in his early 20s, the Sinfonia Concertante in E flat K364. Singing, entwined solo lines respond to the opera buffa orchestral tuttis of the Allegro. The tone turns to tragedy and pathos in the unprecedented emotionalism of the Andante, which may or not be a reaction to the death of the composer's mother. This movement is a projection into the

musical future (Schubert, Mahler and beyond) and it dominates the Sinfonia. The concluding Presto could be a duet from Figaro. Immediately popular, the work has been arranged for differing trios, for piano and for string sextet. The latter anonymous arrangement was published in 1808, as Grande Sestetto Concertante. The parts are distributed among all the instruments, though some editions give more prominence to the cello. The music, even without the rich wind colours of the original, survives everything.

Also in E flat, Webern's Langsamer Satz, a magnificent late Viennese quartet, was complete in 1905 but not heard until 1962, in Seattle. Webern was in love with his first cousin, Wilhelmine, apparently the only love affair of his life, they would marry in 1911, and she outlived the composer. They managed a few days walking in the countryside together in 1905. Webern was in heaven, but one night, it seems things went further: "Our love rose to infinite heights and filled the universe. Two souls were enraptured... Two souls had wed." The Langsamer Satz was a direct, passionate reaction which remained private for half a century.

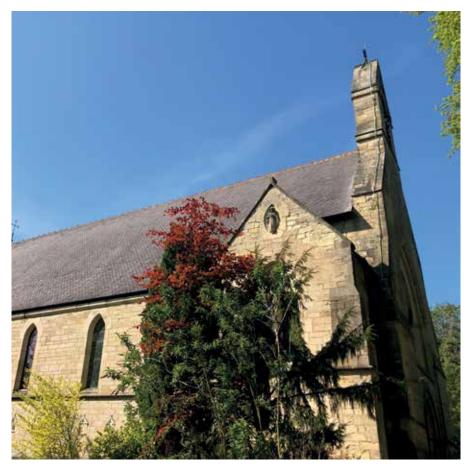
Webern's piece was also a tribute to the impact of his early studies with Schoenberg. Webern's romantic experiences reflect Schoenberg's with Mathilde, Zemlinsky's sister, just a few years before in 1899. There was an idyllic country holiday with the Zemlinskys at Payerbach, Austria in September; Mathilde was on the rebound from a



failed engagement which had left her threatening suicide. During the holiday, an extended tryst, Schoenberg conceived and mostly completed an instrumental setting of Richard Dehmel's poem, Verklärte Nacht. The story grows from D minor to a D major transfigured close. The result was the best string sextet ever written. There had been nothing like it in chamber music history, and only Smetana's quartets had offered such specificity of personal narrative. Dehmel's poem reflects (or refracts) his own experience with Ida Auerbach, who he married, but who was pregnant by her husband, and in an unhappy

marriage, when she met the poet. Like Zweig, Ida killed herself in 1942, the year of Capriccio. In Dehmel's poem of 1896, a woman confesses to her lover, walking at night, that she gave in once to another man. She regrets it, but she is pregnant. Expecting condemnation, instead the woman hears her lover say they will raise the child as their own, and they walk calmly together in the "high, bright night". Schoenberg's piece is in five sections: the D-minor night of the introduction; the woman's confession led by viola; the intense, traumatised development, representing the woman's doubts and fears and

memories; the D major of the man's response; the bright, shimmering night of the poem's end. The music was first heard in Vienna in March 1902. Composer Franz Schmidt played cello. Music, poem, circumstance and cast of characters form an accurate reflection of the convoluted soap opera among Viennese artistic circles; Zweig's 'World of Yesterday.' Schoenberg missed the premiere of Verklärte Nacht, he had taken a job in Berlin. Mathilde had fallen pregnant by 1901, they had married and there was now a family to support. Vienna proved hostile to Schoenberg's new work.



Many features of the story of Roman Catholicism within England since the Reformation can be found in the history of St Hedda's Church. The village and the surrounding population have long maintained a Roman Catholic tradition, even when under extreme official disapprobation in the 16th and

17th centuries. This RC tradition was aided by gentry families, such as the Smiths of Bridgehome in the village, who were able to provide a safe haven for priests to live and for Mass to be said. Probably the most notable priest, and later martyr, was Nicholas Postgate who was also born in the village and of

whom the local inn is an eponymous reminder. He discreetly ministered across Yorkshire for fifty years, until he fell victim to the hysteria of the Popish Plot of 1678 and was hanged, drawn and quartered in York the following year. English Roman Catholicism was at its lowest ebb in the 18th century yet the first church was built in 1798; this is now the school next door. Within the next fifty years both legal emancipation and the influx of labourers from Ireland created a rising demand. In 1859 the priest in charge, Fr. Callebert, set about trying to raise funds for a much larger church building. Unlike many large Catholic churches of the period (one immediately thinks of Pugin's neo-gothic apotheosis at Cheadle) this project did not rely upon a wealthy patron; instead, all the costs were defrayed by small donations. Volunteer aid was enlisted in every task including quarrying the stone. The building itself was designed by Hadfield & Son of Sheffield in a simple French style with lancet windows and an apsidal chancel. However, at 114ft by 47ft with a height of 43ft it was a triumph of volume over expense. The present church opened in 1867, while furnishings such as the altar from Messrs Mayer & Co of Munich and the Lady Chapel were added over the subsequent ten years. The Lady Chapel now contains the Postgate Relics and several of these are on display.



TABAKOVA

Fantasy Hommage to Schubert (2013)

STRAUSS

Metamorphosen (1945)

Interval

MOZART

Adagio and Fugue in C minor K546 (1788)

Adagio Fuga (Allegro)

SCHUBERT

String Quartet in D minor D810 (Death and the Maiden arranged by Mahler) (1824 arranged 1894)

Allegro Andante con moto Scherzo: Allegro molto Presto

> 'What he is, what he was, What he can and might be'

Johann Wolfgang von Goethe -'Zahme Xenien'

The great chamber works of the past live each day in the memory of any composer. What to do now? Dobrinka Tabakova has made conscious responses to the music of Schubert in two pieces

for viola and strings, starting with a 2004 arrangement of the Arpeggione Sonata, and continuing with 2013's Fantasy Homage to Schubert. This short work is a creative reaction to the opening bars of the Fantasy in C for violin and piano, written in the same period as the Trio in E flat (in our Helmsley concert), and itself centred on one of Schubert's own songs. The harmonic implications of Schubert's rippling piano are atomised into clouds of chords and quietly jabbing figures for the strings. After a few minutes the restless surface coalesces into passionate melody, before moving in and out of reach, all over again. Then, like the discovery of a new star, the viola at last finds the opening violin phrases of the Schubert, now infinitely precious and touching, like the possibilities of life. A Londoner in her 30s, Tabakova was born in Plovdiv, Bulgaria. Heir to the mid-European tradition, she has always been a determined composer of openly communicative music, like Schubert.

Strauss's Metamorphosen is one direct antecedent of the Tabakova, an extreme fantasy for strings that finds music of the past (a couple of bars from the Eroica Symphony) at the end, before a quiet close. Strauss had a Schubert homage in mind too for a time, in the sketches for Metamorphosen. He began composing it a couple of years after Capriccio, first thinking of eleven strings, then seven. The septet was completed in March 1945, even as Strauss began the expansion to 23 solo players first heard in January 1946 under Paul Sacher, after WWII's end. In 1994, Rudolf Leopold's

restoration of the septet version of Metamorphosen was heard for the first time, four years after the rediscovery of the manuscripts. Before the blackest of endings, much of the piece is like appreciating an elaborate Art Nouveau painting. There are thematic links to Strauss's far from grave First Sonatina for winds and, surely, to the Wagner Siegfried Idyll. The work's meaning has always been held to be elegaic, a farewell to the best parts of Germanic culture, and the bombed Munich Opera House in particular. Strauss was reading again the whole of Goethe from start to finish, as he composed Metamorphosen, while thinking of setting some of the Zahme Xenien verses which Goethe wrote with Schiller. Yet most of the piece is as engaging as an early Strauss symphonic poem. There is some regret but the war is not in the music. Two main motifs derive from the Beethoven Third (Funeral March) and Fifth (the opening bar) Symphonies. Two other themes are more upbeat: they interact with the Beethovens to produce, broadly, an introduction, fantasia with huge climax, recap and coda. Performances of Metamorphosen have slowed down since 1946, by between five and eight minutes. This may add weight, but can also misrepresent. The subject matter is Strauss and his fecund musical alter ego another in his long series of musical self-portraits. One clear antecedent of Metamorphosen is the 1788 Adagio dashed off by Mozart to precede a C minor Fugue he had composed in 1783, while buried in the study of counterpoint.

Both Adagio and Fugue possess Bachian creative activity were compressed and the Maiden' from 1817 for the Andante's

Both Adagio and Fugue possess Bachian severity but anticipate late Beethoven, as well as late Strauss and mature Schubert.

The String Quartet in D minor D810 from 1824 takes Schubert's own life situation as its inspiration, and its antecedents are the composer's own earlier works, a memory of his younger self. As he was still in his mid-20s, the memories were very recent, but the composer had lost hope of living much longer after receiving a grim medical prognosis, a death sentence. So time and

creative activity were compressed and Schubert's positive musical inspirations were mixed with regret, panic and uncertainty. This regular unease is expressed in the mood-swings of the Allegro, the intensity of the Scherzo and the concluding Presto which is a Tarantella, a dance of death. Unnervingly, it gets faster still at the end. The work's key emotional discourse lies in its engagement with Schubert's earlier music, a recent ländler for the Scherzo's later section, and the song 'Death and

the Maiden' from 1817 for the Andante's variations, also so close thematically to the Allegretto of the Beethoven Seventh Symphony from 1812. Mahler conducted his own string orchestra arrangement of Schubert's Andante in Hamburg in 1894, he was in dead man's shoes, filling in for Hans von Bülow who had passed away in Cairo. Mahler's indications in his copy of the score enabled David Matthews and Donald Mitchell to reconstruct the four movement arrangement we hear tonight.







Nestled in the heart of Danby Dale, St Hilda's can easily be seen from the high moors which surround it on three sides despite its diminutive tower. The remote location of the church reflects the history of dispersed hamlets that make up this parish. 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 commissioned in Castleton (the Tin Tabernacle); this was later replaced by a stone church built in 1924. 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". The installation of a lavatory and the recent arrangement of the west end to create an adaptable meeting space shows how tradition can be blended with modern expectations. We are delighted that members of the church will offer concert goers afternoon tea and cakes in the glorious setting of the churchyard.



IS BACH

Violin Sonata for solo violin no 1 in G minor BWV 1001 (1720)

Adagio Fuga (Allegro) Siciliana Presto

PROKOFIEV

Sonata for two violins in C major op 56 (1932)

Andante cantabile Allegro Commodo (quasi allegretto) Allegro con brio

ISBACH

Violin partita no 2 in D minor BWV 1004 (1720)

Allemanda Corrente Sarabanda Giga Ciaccona

'If ever two were one, then surely we'

Anne Bradstreet - 'To my Dear and Loving Husband'

Seventeenth century poetry can go deep and direct, thought and language married. For Anne Bradstreet, a puritan, marriage was a direct gift from God. Her family left Northampton for New England in 1630, and within six years they were helping found Harvard. She had eight children. Bach and his first wife Maria Barbara had seven. Four survived, including two composers. Doing well after a rough end to the Weimar years, Bach took an extended trip from Köthen in 1720 in the company of his employer Prince Leopold. When he returned in July, he found his wife was dead and buried. We can only imagine the effect. Or, according to some, we can listen to the Chaconne for solo violin, and find out. Bach's three Sonatas and three Partitas (dance suites) for solo violin were assembled and copied later in 1720. We do not know exactly when (some time since 1717) or why he wrote these works 'without bass,' or for whom they were written. The first Sonata in G minor is in four movements, slowfast-slow-fast. The Adagio's expressive tone is immediately weighty, implying a range beyond the norm for a single string player. The Fugue, engrossing, asks the violin to sustain or imply multiple lines in a large contrapuntal structure, later transcribed for organ. In the slow Siciliana, the G string accompanies the two upper lines, as though this were three instruments, not one. The Presto is in a joyous G minor, not Mozart's heartrending use of the same key. It is a more Italianate display piece, sustained by a single swirling line.

The best way in to Bach's solo fiddle music is via the seventeenth century, the violin works of Biber, Legrenzi and especially the sonatas of Schmelzer. When Prokofiev wrote a short Sonata for Two Violins while in the south of France in 1932, mainly as a challenge to himself, he based the overall form on Bach's Sonatas. The work opens with quite a severe Andante Cantabile, leading to an Allegro that begins as an aggressive Scherzo and develops into a fast ensemble piece, for two. The Commodo is quietly lyrical, but the Allegro con brio has full scale Prokofiev character, wit and profundity. Near the end, after a Haydnesque false conclusion, there is a reference to the work's opening, amid quiet scurrying. The music recalls very distantly the composer's great D major Violin Concerto. He had written an excellent String Quartet in 1930 and it's a great shame we do not have more Prokofiev chamber music. Within a couple of years he would be back in the USSR, in part to flee gambling debts. The steel doors locked behind him.

Bach's Partita in D minor is really two works. The first four movements (all in the same key) conform to the standard instrumental dance suite of the time: an Allemenda, originally a fairly lively dance but by Bach's time in the memorial tradition; a Corrente, lively but serious; a Sarabanda, more chordal and heartfelt; and a Giga which dances with lively melodic eloquence. When that movement ends, we know what is coming, though the first players and audiences must have been dumbfounded.

The closing Chaconne lasts a quarter of an hour, sixty four variations and two hundred and fifty six bars. It is one of Bach's major inspirations, summarising the virtuoso violin tradition while raising the level of sustained expressive possibility in instrumental music. Tragic, transcendent D minor sections enclose a series of D major variations which strive for ecstasy. This may be a monument to Bach's marriage, dashed off in grief and addressed to God, or a celebration of compositional potential. We do not know. The Chaconne has commanded and questioned musicians since the 1802 publication: Beethoven's Grosse Fugue is unthinkable without it: Schumann and Mendelssohn arranged it for violin and piano;. Brahms, genuinely in awe, transcribed it for piano left-hand and seven years later made his own tribute in the last movement of his Fourth

Symphony; Busoni's virtuoso piano transcription is a success; and the unrestrained Stokowski orchestration is a masterpiece if many miles from Bach. The theory that it is a conscious tribute to Maria Barbara Bach was further developed by Helga Thoene, who posited Bach Chorales which could be made to 'go' with the Chaconne. They have been recorded, sung with violin as yet another accompaniment to the one piece that needs none. The Chaconne is a timeless achievement of drama and feeling and technique, but the arrangements miss the point. This is chamber music, for a solo player. When all the sound has turned to silence, and the music has turned back to its beginning without solace, the player alone, then the work makes its profound point. It is for us, the audience, to reflect and restore the warmth of togetherness.





The development of industrial communities in the 19th century laid down a challenge to a Church of England which was still largely funded by engrained property rights: how to liberate some of those resources and use them in places with the greatest need? That which the Ecclesiastical

Commission started by force in the 1830s grew into its own movement as the century progressed.

St Aidan's can be counted as amongst the final products of that Anglican imperative to establish new churches and parishes closer to emerging industrial communities. Before the

1850s Boosbeck was simply a bridge with a few houses, a small and remote part of the Skelton parish. Between 1850 and 1870 over thirty ironstone mines were prospected within the Cleveland area and with it came the need for cheap housing and the provision of social and spiritual infrastructure. Nonconformism, unencumbered by Erastian constraints, was generally more agile at getting into places like Boosbeck. Although a Primitive Methodist chapel was established in 1877 the Church of England was not far behind. By 1900 a site for the church was donated by WHA Wharton of Skelton Castle, and the adjacent site for the vicarage by Robert Petch, a local farmer who also owned a seedcake and manure enterprise.

St Aidan's cost £4,000 and it opened in 1901. It was built to a lofty, cruciform arrangement which moved Pevsner to comment that 'one is impressed by [its] respectable height and transeptal chapels'. The church was designed by William Searle Hicks who was a great nephew of Sir Charles Barry. Hicks was a middling architect who failed to achieve any notable public profile but he did become architect to the newly created Diocese of Newcastle. Examples of his work reflect a confused and derivative style and his only other local church at Carlin How is described by Pevsner as 'a pathetic sight'. Recently St Aidan's has suffered from the modern curse of vandalism and lead theft.



BRAHMS

Two Songs op 91 (1884)

Gestillte Sehnsucht Geistliches Wiegenlied

STRAUSS

Morgen Op 27 No 4 (1894)

FAURÉ

Piano Quintet No 2 in C minor Op 115 (1921)

Allegro moderato Allegro vivo Andante moderato Allegro molto

Interval

FAURÉ (songs)

La Papillon et le fleur op 1 in C major En sourdine op 58 in E flat major Les berceaux op 23 in B flat minor Le secret op 23 in D flat major Notre amour op 23 in D major

BRAHMS

Piano Quintet in F minor Op 34 (1864)

Allegro non troppo Andante, un poco adagio Scherzo: Allegro Finale: Poco sostenuto – Allegro non troppo – Presto, non troppo 'Out of the deep, my child, out of the deep,

From that great deep, before our world begins'

Alfred Tennyson - 'De Profundis'

A passionate, mystical Englishman, Tennyson contrasts with the irascible eternal bachelor we see as Johannes Brahms. In his Two Songs with Viola Op 91 published four years after Tennyson's De Profundis, Brahms goes deep into a corresponding area of feeling. The second song, mostly composed twenty years earlier in 1863, was meant as a wedding present for Joseph and Amelie Joachim. The newly written first song aimed to help soothe relations between the couple, who were by the 1880s heading for divorce. Brahms supported Amelie's side of the argument, hence the quiet, reverent tone of this tiny but complex opus. 'Gestillte Sehnsucht' takes the lovers into a Tennysonian landscape, consciousness fading into nature. Brahms could not surpass the vocal melody he'd written for 'Geist-liches Wiegenlied' but the rocking viola tune at the beginning of that second song is not by Brahms. loachim and the audience would have known it as the folk tune 'Josef, lieber, losef mein,' a tribute to the composer's friend. The tune is in fact older still: it is 'Resonet in laudibus,' a chant which saw many choral and instrumental settings through the Renaissance.

Written ten years after the Brahms Op 91, Strauss's Four Songs Op 27 were a wedding present to his own wife Pauline. The last song, 'Morgen' portrays lovers in quiet worship of each other, and of nature. We hear it tonight with violin and piano, as originally devised by Strauss and later arranged by him for orchestra. Strauss would not surpass the stilled beauty of 'Morgen'.

Gabriel Fauré strived to beat each of his major musical achievements, saying "one must try to do even better," after the successful premiere of his large Piano Quintet No 2 in 1921. The composer was close to total deafness and had been vacating his long-time position as head of the Paris Conservatoire as he worked on this C minor piece, dedicated to Dukas. Fauré began by writing the inner movements: a short Allegro vivo, Moto perpetuo with a very dark edge, and an extended Andante which sounds like a French version of late Beethoven. It also possesses some of the single breath romance of 'Morgen.' Fauré moved on to write a big Allegro moderato to open his Quintet. Piano arpeggios and opulent viola melody imply the largest scale, like the start of Brahms Op 8 (in our first concert) and the movement's arch of lyrical ensemble drama is unbroken. The final Allegro molto (gradually getting faster) opens with another viola theme, but more uneasily, finding its way via the mood of the work's opening to an upbeat, not overblown ending. Fauré's chamber music forms the most consistent body of work in the genre between Brahms and Shostakovich, still insufficiently known or appreciated. Each performance is precious.



'Le Papillon et le fleur,' Fauré's light, assured setting of Victor Hugo dates from sixty years before the Quintet. The composer was sixteen. Thirty years on in 1891 Fauré set Verlaine's 'En sour-dine' in full mastery, a song of muted passion amid nature to again match Strauss's 'Morgen' in its sustained, quiet awe. Fauré's Three Songs Op 23 were published in 1882. They were composed over the three previous years, as the composer recovered from the heartbreak of a failed engagement, while encountering Wagner's music dramas in the opera house. 'Les berceaux,' a setting of Prudhomme, is almost a French antecedent of Elvis Costello's 'Shipbuilding,' the boats about to leave

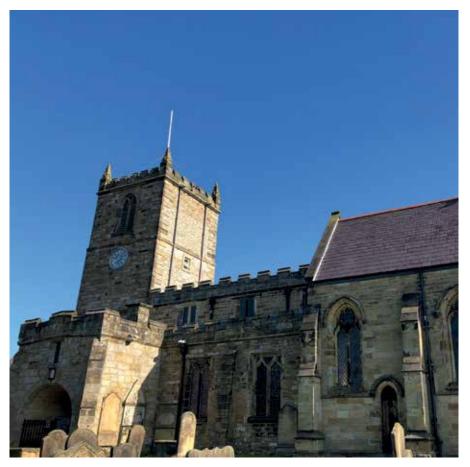
and break still more hearts. Of the two Silvestre settings, 'Le secret' presents a vocal line of unfeasible melodic beauty over an apparently simple chordal accompaniment, while 'Notre amour' portrays a steadily deepening love via the sense of excitement from the singer for whom it seems love has just begun.

The Brahms Piano Quintet in F minor began as an 1862 String Quintet which impressed Clara Schumann, then as a Sonata for Two Pianos (now Op 34b) which surprised and disappointed Clara, who urged orchestration. In its final form of 1864, the work became the most popular Piano Quintet in the repertoire. It was dedicated to Princess Anna of Hesse who returned

the favour by giving Brahms the autograph score of Mozart's G Minor Symphony K550. The key, and some of the gestures throughout, recall the Beethoven Appassionata Sonata, notably in the first Allegro, a very stormy structure after the unison opening. The Andante is in A flat, moving to E, while the Scherzo heads into C minor, but is soon proclaiming a big C major theme based on the opening. The Finale is radical and dramatic. Its opening channels late Beethovenian tragedy, while the less anguished main body of the sonata movement feels Schubertian, accelerating to a big, gruff coda that slows again, but ends the work in anger.







It can be argued that, by definition, the church has been an essential feature of Kirkbymoorside throughout its documented existence. The settlement was referred to as "Chirchebi" in the Domesday Book and the translation of the modern name means "a village & church at the head of the moors".

There is enough archaeological evidence from stone excavations and coinage to indicate an earlier intrinsic relationship between church and village; by the 8th century there was an early Saxon church erected here which was later destroyed by Viking raiders.

The present church of All Saints' is

a pleasing mix of medieval construction and Victorian restoration, although the tower is largely of an 18th century origin. There are glimpses here of the skills of the medieval stonemasons, such as the sedilia which date from around 1350. The south porch is a harmonious medieval addition that is more substantial than might be expected. The two storeys, tunnel vaulting and embattled roof give the porch more of a defensive appearance. Access to the room above the porch (often incorrectly called a parvise) is from inside the church rather than within the porch itself.

The nave roof, which dates from the early 15th century, is a rewarding example of medieval carpentry and some of the roof bosses indicate the arms of the Neville family. The roof construction was highly likely to be contemporaneous with the building of the Neville's new manor house (known locally as Neville Castle) to the north-west of the church.

The chancel and lady chapel were completely rebuilt in 1874 by Gilbert Scott. As was typical of the age, no accommodation was made with the existing roof so, in profile, his work does jar somewhat. Nonetheless there was some careful recycling of earlier windows as well as the sedilia. The 'entirely conventionally Gothic' chancel screen (Pevsner) is actually a later addition of 1919. Designed by Temple Moore, it forms part of an early WWI memorial.



MOZART

Oboe Quintet in C minor K406 (1783)

Allegro Andante Menuetto in canone Allegro

MAXWELL

Pibroch (1981)

Interval

STRAVINSKY

Three pieces for clarinet solo (1919)

BRAHMS

Clarinet quintet in B minor op 115 (1891)

Allegro Adagio Andantino Con moto

'All softly playing With head to music bent'

James Joyce - 'Chamber Music'

Mozart wrote his Serenade in C minor K388 for wind octet in 1782 while composing his opera Die Entführung aus dem Serail. It is not the usual light

serenade and sounds more like a Haydn minor key symphony. Its serious tone may explain why Mozart arranged it for string quintet in 1787 after completing the Quintet K516 (in our second concert) and while working on Don Giovanni. Tonight, we have a rare chance to hear the work performed with some of the wind sonority restored - the Oboe Quintet re-arranged from the String Quintet by American oboist Humbert Lucarelli. The Allegro's sombre opening theme leads to an E flat second subject and a short development, after which the C minor recap of both themes feels all the more intense. The gentle Andante is also in E flat, especially effective in the melodic exchanges between oboe and strings. Oboe and cello are in canon at the start of the Minuet. For the C major trio section, the second viola does not play - the other four instruments play two mirror-canons, lines that imitate each other but with the intervals inverted. The Finale is a theme and eight variations on a simple C minor tune. By the seventh variation, the music has become chromatic, diffuse and inwardlooking. A brief C major ending doesn't quite transform the mood.

In Melinda Maxwell's Pibroch from 1981 the transformation is from one theme into another, by progressive elaboration of the line. Pibroch means, literally 'piping' and the tradition goes back many centuries - a tune is repeated in varied ways, according to a formal scheme and the performing requirement, which may be for a funeral, a social gathering, a military procession etc.

Most typically pibroch is for Highland bagpipes, but there are also pibroch traditions in traditional fiddle and harp music. In Maxwell's Pibroch for oboe and drone, there's a signpost between the variations, a two-note rising figure. The drone is most aptly supplied by cello but can be on tape or even piano. All is stripped away bar the essential feeling in James Joyce's phrase, "so beautiful and sad, like music."

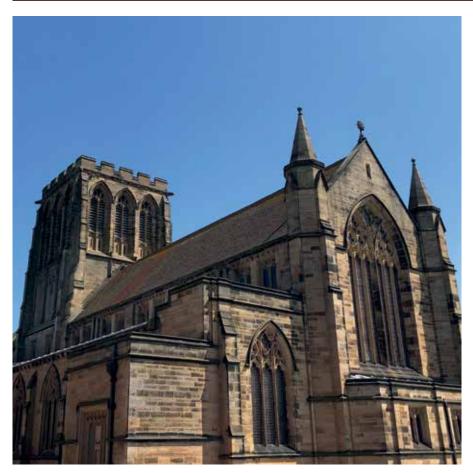
Joyce met Stravinsky in 1922 at a Paris dinner party including Proust, Picasso and Diaghilev. We don't know whether the exchange was deep or otherwise. Four years before in 1918, the year of Debussy's death. Stravinsky's The Soldier's Tale had been premiered in Lausanne. It was a performance paid for Werner Reinhart, philanthropist and amateur clarinettist. The composer wrote the short Three Pieces in 1918 to say thank you. A century on, the Three Pieces remains the most celebrated work in the repertoire for unaccompanied clarinet. The third piece, "loud from start to finish" is for B flat clarinet and is linked thematically to the Ragtime from The Soldier's Tale. It features seven different time signatures in sixty bars. The less extravert first two pieces are "for preference" to be played by a clarinet in A. Extensive use of grace notes links the Three Pieces to each other, to Maxwell's Pibroch and to Stravinsky's 1920 Symphonies of Wind Instruments, which he dedicated to the memory of Debussy.

Brahms's most introspective chamber piece, the Clarinet Quintet of

1891 tends to be heard as autumnal, reflecting on the end of life. The work grew from excitement though. Inspiration found in Richard Mühlfeld's clarinet playing brought Brahms out of retirement and produced a Trio and two Sonatas as well as the longest of the pieces, the Quintet. It is as though Brahms found a fresh compositional leading voice which took on the identity and sensitivity of Mühlfeld's refined and graceful tone and line. The Quintet was written in relaxed, idyllic and civilised surroundings, the spa town of Bad Ischl

in upper Austria. That milieu found its way into the music too. Brahms looked in part to Mozart's Clarinet Quintet as a formal model. He wrote Mühlfeld a part which is more woven into the string texture than Mozart's, adding colour not solo display, and he did arrange the work for two viola String Quintet. The Clarinet Quintet's Allegro works with two steady themes, separated by a more intense martial figure which helps generate some drama before a quiet end. The Adagio with muted strings begins and ends in

hushed intimacy, but the middle part features impassioned clarinet led gypsy music and a glimpse of depths below. The urbane third movement works up the steady opening tune into a lively development. The theme of the final variations is from the same 'family' as those in the other movements, indeed the first movement's main theme returns near the end before two last bars, one *forte*, the other *piano*. The effect is to make the whole work feel a reminder of some unfinished business of the heart.



The whole of Whitby West Cliff, including St Hilda's, is a story of lofty ambition. Undeveloped until the seaside railway boom of the 1840s the resort attracted the attention of the 'railway king', George Hudson, who purchased West Cliff Fields and began construction of East Terrace. By the

time it was finished so was Hudson, disgraced and bankrupt. Without any subsequent traffic boom West Cliff only continued to develop piecemeal. A tin church was provided in 1875 but the arrival of Canon George Austen as Rector of Whitby in the same year was to prove crucial. A

southerner by birth, Austen arrived in Whitby 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 than that the five Anglican churches over which he presided should be formed into the heart of a new diocese? He conceived of St Hilda's as a cathedral: the result is certainly "big and bold" (Pevsner). Designed by the Newcastle architect, R J Johnson, St Hilda's was built in 1884-1886 on a scale, and with features, suitable to a cathedral. To that end the new St Hilda's soon acquired a bishop's throne and the stained glass is by the eminent Victorian designer C.E. Kempe. 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. 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. The tower was finally completed by G E Charlewood in 1938. The three-manual organ is by Harrison & Harrison and was installed in 1926, funded by W A Headlam, a local shipping merchant and a staunch member of the congregation. It was given in memory of his son who had been killed in the Great War.



BUXTEHUDE

Praeludium in G minor BuxWV 149 (1690)

IS BACH

Ich habe genug BWV 82 (1727)

Aria: Ich habe genug Recitative: Ich habe genug Aria: Schlummert ein, ihr matten Augen Recitative: Mein Gott! wenn kömmt das schöne: Nun! Aria: Ich freue mich auf meinen Tod

IS BACH

Brandenburg Concerto No 5 BWV 1050 (1721)

Allego Adagio Affetuoso Allegro

ISBACH

Komm, Heiliger Geist (Herre Gott) BWV 651 (1739)

SCHUBERT

Octet in F major D803 (1824)

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

'Oh evil day! if I were sullen While Earth herself is adorning'

William Wordsworth - 'Intimations of Immortality'

If you live on the moors you know what the winters are like - long! Good for stark photography, hard work for the scattered rural community. The Siberian wind blows in like the start of Buxtehude's Praeludium, another blast of our festival's dark G minor. This toccata provokes two fugues, a tour-de-force from the Lübeck organist and a high point of seventeenth century keyboard music.

Famously, the young Bach walked over 500 miles to hear Buxtehude play in Lübeck. In 1723 he left Köthen for a high-profile job in Leipzig. There for at least three years he wrote and performed a new cantata every week. Usually they featured chorales, but sometimes they were built around one specific local singer. Today's Cantata 'Ich Habe Genug' is from 1727, and was first sung by Johann Lipsius, a local university student. It was winter, the morning of the second of February, the Feast of the Purification of Mary. The anonymous text welcomes sleep and death, embracing Jesus. Perhaps we can imagine the profound impact on the

first congregation as we sit in St Hilda's during an English summer. Strings and oboe lament - this could be Winterreise. The voice welcomes Christ and death, but the music fails to convince us all is well. A short recitative leads to an E flat lullaby-rondo and one of Bach's major inspirations, 'Schlummert Ein.' A second recitative brings more chilly Schubert parallels for the modern listener, 'Abschied' and 'Gute Nacht.' The voice in the closing aria cannot wait to leave the world's afflictions but Bach sets the text to a minor key jig; there is indeed life before death.

Bach's troubled but successful few years before taking the job in Leipzig had included the death of his wife, imprisonment and the realisation he would need to move on again to realise musical and personal ambition. As part of the process he drew together and revised six concertos and sent them speculatively to the Margrave of Brandenburg. It was 1721, between the death of Maria Barbara and his marriage to young Anna Magdalena. The Fifth 'Brandenburg' may have roots in the Weimar period that brought the solo violin music (in our Danby concert), but the version we know marks the very beginning of the modern keyboard concerto tradition. In the first Allegro the harpsichord breaks free of the concertino group (with flute and violin) to play a huge, written out cadenza, the star soloist. In the B minor Affettuoso we hear just the three soloists, before the joyous sound of the last Allegro which marries jig and fugue.



Bach knew his potential, knew that circumstance did not always allow fulfilment of his musical vision. In the 1740s in Leipzig he began to assemble expanded and revised versions of work from the Weimar period, including the Eighteen Chorales for organ of which 'Komm Heiliger Geist' BWV 651 is the first. Martin Luther's hymn (the tune we hear in the pedals) relates to the wind of Pentecost, but Luther's words are of warmth and light, the music exuberant.

Schubert wrote his life-affirming Octet in 1824 during the same dark period in his personal life that produced the 'Death and the Maiden' quartet (in our Egton Bridge concert). Like the Stravinsky Three Pieces (Kirkbymoorside Concert), the Octet owes its existence to an

amateur clarinettist, Count Ferdinand, who worked for Beethoven's patron, Archduke Rudolf. Schubert added a second violin and followed the six movement plan of Beethoven's Septet but aimed in his Octet at a marriage of serenade and symphony, dark and light. Like Bach, Schubert knew his inner potential, but he also knew he would not live to fulfil it. Anxiety flares up in the music, even as the Octet heads for a happy, rustic coda. The first two movements are on a similar scale to the 'Unfinished' Symphony in B minor written a couple of years before; an Allegro which recalls its horn led forest music just before the end and an Adagio like a long lullaby. Dotted rhythms are important, and also in the catchy Scherzo, with mild hunting allusions. The

Variations (on an earlier operatic theme of Schubert's) contain bucolic character sketches, and some Weber like drama, while the Minuet sounds idealised to start, becomes a more rustic Ländler then ends with more woodland music. The last Allegro is introduced by a discomforting Andante, tremulous depths which open up again later, but cannot engulf the movement's sunny high spirits.

Heard live in August with Earth adorning itself and even the moors in bloom, the Octet's miracle is one of collaboration. Which of us could sit down with seven friends and acquaintances and agree on everything, for a whole hour? The musicians manage the apparently impossible at every concert, the music reborn each time in their hands.

Lyrics

Brahms - Zwei Gesänge op 91 Gestillte Sehnsucht Friedrich Rückert

In goldnen Abendschein getauchet, Wie feierlich die Wälder stehn! In leise Stimmen der Vöglein hauchet Des Abendwindes leises Wehn. Was lispeln die Winde, die Vögelein? Sie lispeln die Welt in Schlummer ein. Ihr Wünsche, die ihr stets euch reget Im Herzen sonder Rast und Ruh! Du Sehnen, das die Brust beweget, Wann ruhest du, wann schlummerst du? Beim Lispeln der Winde, der Vögelein, Ihr sehnenden Wünsche, wann schlaft ihr ein? Ach, wenn nicht mehr in goldne Fernen Mein Geist auf Traumgefieder eilt, Nicht mehr an ewig fernen Sternen Mit sehnendem Blick mein Auge weilt; Dann lispeln die Winde, die Vögelein Mit meinem Sehnen mein Leben ein.

Bathed in golden evening light, How solemnly the forests stand! The evening winds mingle softly With the soft voices of the birds. What do the winds, the birds whisper? They whisper the world to sleep. But you, my desires, ever stirring In my heart without respite! You, my longing, that agitates my breast -When will you rest, when will you sleep? The winds and the birds whisper, But when will you, yearning desires, slumber? Ah! when my spirit no longer hastens On wings of dreams into golden distances, When my eyes no longer dwell yearningly On eternally remote stars; Then shall the winds, the birds whisper My life – and my longing – to sleep.

Strauss Morgen! John Henry Mackay

Und morgen wird die Sonne wieder scheinen Und auf dem Wege, den ich gehen werde, Wird uns, die Glücklichen, sie wieder einen Inmitten dieser sonnenatmenden Erde ... Und zu dem Strand, dem weiten, wogenblauen, Werden wir still und langsam niedersteigen, Stumm werden wir uns in die Augen schauen, Und auf uns sinkt des Glückes stummes Schweigen ...

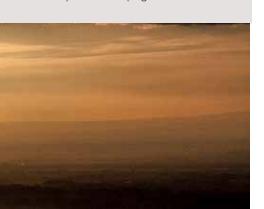
And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth ...
And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall on us ...

Geistliches Wiegenlied Emanuel Geibel

Die ihr schwebet Um diese Palmen In Nacht und Wind, Ihr heil'gen Engel, Stillet die Wipfel! Es schlummert mein Kind. Ihr Palmen von Bethlehem Im Windesbrausen. Wie mögt ihr heute So zornig sausen! O rauscht nicht also! Schweiget, neiget Euch leis' und lind: Stillet die Wipfel! Es schlummert mein Kind. Der Himmelsknabe Duldet Beschwerde. Ach, wie so müd' er ward Vom Leid der Erde. Ach nun im Schlaf ihm Leise gesänftigt Die Qual zerrinnt, Stillet die Wipfel! Es schlummert mein Kind. Grimmige Kälte Sauset hernieder. Womit nur deck' ich Des Kindleins Glieder! O all ihr Engel, Die ihr geflügelt Wandelt im Wind. Stillet die Wipfel! Es schlummert mein kind.



You who hover Around these palms In night and wind, You holy angels, Silence the tree-tops! My child is sleeping. You palms of Bethlehem In the raging wind, Why do you bluster So angrily today! O roar not so! Be still, lean Calmly and gently over us; Silence the tree-tops! My child is sleeping. The heavenly babe Suffers distress. Oh, how weary He has grown With the sorrows of this world. Ah, now that in sleep His pains Are gently eased, Silence the treetops! My child is sleeping. Fierce cold Blows down on us. With what shall I cover My little child's limbs? O all you angels, Who wing your way On the winds. Silence the tree-tops! My child is sleeping.



Fauré Le papillon et la fleur Op l

La pauvre fleur disait au papillon céleste: Ne fuis pas! Vois comme nos destins sont différents. Je reste. Tu t'en vas! Pourtant nous nous aimons nous vivons sans les hommes Et loin d'eux. Et nous nous ressemblons, et l'on dit que nous sommes Fleurs tous deux! Mais, hélas! l'air t'emporte et la terre m'enchaîne. Sort cruel! le voudrais embaumer ton vol de mon haleine Dans le ciel! Mais non, tu vas trop loin! – Parmi des fleurs sans nombre Vous fuyez, Et moi je reste seule à voir tourner mon ombre À mes pieds. Tu fuis, puis tu reviens; puis tu t'en vas encore Luire ailleurs. Aussi me trouves-tu touiours à chaque aurore Toute en pleurs! Oh! pour que notre amour coule des jours fidèles. Ô mon roi. Prends comme moi racine, ou donne-moi des ailes Comme à toi!

And we are so alike, it is said that both of us Are flowers! But alas! The breeze bears you away, the earth holds me fast. Cruel fate! I would perfume your flight with my fragrant breath In the sky! But no, you flit too far! Among countless flowers You fly away, While I remain alone, and watch my shadow circle Round my feet. You fly away, then return; then take flight again To shimmer elsewhere. And so you always find me at each dawn Bathed in tears! Ah, that our love might flow through faithful days, O my king, Take root like me, or give me wings

The humble flower said to the heavenly

Yet we love each other, we live without

See how our destinies differ. Fixed to

butterfly: Do not flee!

earth am I, You fly away!

men And far from them.

Like yours!

Victor Hugo (1802-1885)

En sourdine Op 58/2

Calmes dans le demi-iour Oue les branches hautes font, Pénétrons bien notre amour De ce silence profond. Mêlons nos âmes, nos cœurs Et nos sens extasiés, Parmi les vagues langueurs Des pins et des arbousiers. Ferme tes yeux à demi, Croise tes bras sur ton sein, Et de ton cœur endormi Chasse à jamais tout dessein. Laissons-nous persuader Au souffle berceur et doux Qui vient à tes pieds rider Les ondes des gazons roux. Et quand, solennel, le soir Des chênes noirs tombera,

Calm in the twilight Cast by lofty boughs, Let us steep our love In this deep quiet. Let us mingle our souls, our hearts And our enraptured senses With the hazy languor Of arbutus and pine. Half-close your eyes, Fold your arms across your breast, And from your heart now lulled to rest Banish forever all intent. Let us both succumb To the gentle and lulling breeze That comes to ruffle at your feet The waves of russet grass. And when, solemnly, evening Falls from the black oaks.

Voix de notre désespoir, Le rossignol chantera.

Paul Verlaine (1844-1896)

Les Berceaux

Le long du quai les grands vaisseaux, Que la houle incline en silence, Ne prennent pas garde aux berceaux Oue la main des femmes balance. Mais viendra le jour des adjeux. Car il faut que les femmes pleurent, Et que les hommes curieux Tentent les horizons qui leurrent. Et ce jour-là les grands vaisseaux, Fuyant le port qui diminue, Sentent leur masse retenue Par l'âme des lointains berceaux.

Sully Prudhomme (1839-1907)

Le secret

le veux que le matin l'ignore Le nom que j'ai dit à la nuit, Et qu'au vent de l'aube, sans bruit, Comme une larme il s'évapore. le veux que le jour le proclame L'amour qu'au matin j'ai caché, Et, sur mon cœur ouvert penché, Comme un grain d'encens il l'enflamme. le veux que le couchant l'oublie Le secret que j'ai dit au jour Et l'emporte, avec mon amour. Aux plis de sa robe pâlie!

Armand Silvestre (1837-1901)

That voice of our despair, The nightingale shall sing.

Along the quay the great ships, Listing silently with the surge, Pay no heed to the cradles Rocked by women's hands. But the day of parting will come, For it is decreed that women shall weep, And that men with questing spirits Shall seek enticing horizons. And on that day the great ships, Leaving the dwindling harbour behind, Shall feel their hulls held back By the soul of the distant cradles.

Would that the morn were unaware Of the name I told to the night, And that in the dawn breeze, silently, It would vanish like a tear. Would that the day might proclaim it, The love I hid from the morn. And poised above my open heart, Like a grain of incense kindle it. Would that the sunset might forget, The secret I told to the day, And would carry it and my love away In the folds of its faded robe!

Notre amour

Notre amour est chose légère, Comme les parfums que le vent Prend aux cimes de la fougère Pour qu'on les respire en rêvant. – Notre amour est chose légère.

Notre amour est chose charmante. Comme les chansons du matin Où nul regret ne se lamente, Où vibre un espoir incertain. - Notre amour est chose charmante.

Notre amour est chose sacrée. Comme le mystère des bois Où tressaille une âme ignorée, Où les silences ont des voix.

- Notre amour est chose sacrée.

Notre amour est chose infinie. Comme les chemins des couchants Où la mer, aux cieux réunie, S'endort sous les soleils penchants.

Notre amour est chose éternelle. Comme tout ce qu'un Dieu vainqueur A touché du feu de son aile, Comme tout ce qui vient du cœur, - Notre amour est chose éternelle.

Armand Silvestre (1837-1901)



Our love is light and gentle, Like fragrance fetched by the breeze From the tips of ferns For us to breathe while dreaming. — Our love is light and gentle.

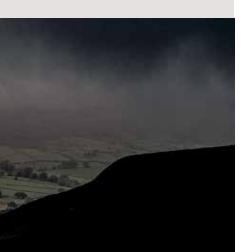
Our love is enchanting, Like morning songs, Where no regret is voiced, Quivering with uncertain hopes. — Our love is enchanting.

Our love is sacred, Like woodland mysteries, Where an unknown soul throbs And silences are eloquent. — Our love is sacred.

Our love is infinite Like sunset paths, Where the sea, joined with the skies, Falls asleep beneath slanting suns.

Our love is eternal, Like all that a victorious God Has brushed with his fiery wing, Like all that comes from the heart, — Our love is eternal.

All English translations of the above by Richard Stokes



J S Bach BWV 82 - Ich habe genug

Cantata for the Purification of Mary

I. Arie
Ich habe genug,
Ich habe den Heiland, das Hoffen der Frommen,
Auf meine begierigen Arme genommen;
Ich habe genug!
Ich hab ihn erblickt,
Mein Glaube hat Jesum ans Herze gedrückt;
Nun wünsch ich, noch heute mit Freuden
Von hinnen zu scheiden.

2. Rezitativ
Ich habe genug.
Mein Trost ist nur allein,
Daß Jesus mein und ich sein eigen möchte sein.
Im Glauben halt ich ihn,
Da seh ich auch mit Simeon
Die Freude jenes Lebens schon.
Laßt uns mit diesem Manne ziehn!
Ach! möchte mich von meines Leibes Ketten
Der Herr erretten;
Ach! wäre doch mein Abschied hier,
Mit Freuden sagt ich, Welt, zu dir:
Ich habe genug.

3. Arie
Schlummert ein, ihr matten Augen,
Fallet sanft und selig zu!
Welt, ich bleibe nicht mehr hier,
Hab ich doch kein Teil an dir,
Das der Seele könnte taugen.
Hier muß ich das Elend bauen,
Aber dort, dort werd ich schauen
Süßen Friede, stille Ruh.

4. Rezitativ
Mein Gott! wenn kömmt das schöne: Nun!
Da ich im Friede fahren werde
Und in dem Sande kühler Erde
Und dort bei dir im Schoße ruhn?
Der Abschied ist gemacht,
Welt, gute Nacht!

5. Arie
Ich freue mich auf meinen Tod,
Ach, hätt' er sich schon eingefunden.
Da entkomm ich aller Not,
Die mich noch auf der Welt gebunden.

I. Aria
I have enough,
I have taken the Savior, the hope of the righteous,
Into my eager arms;
I have enough!
I have beheld Him,
My faith has pressed Jesus to my heart;
Now I wish, even today with joy
To depart from here.

2. Recitative
I have enough.
My comfort is this alone,
That Jesus might be mine and I His own.
In faith I hold Him,
There I see, along with Simeon,
Already the joy of the other life.
Let us go with this man!
Ah! if only the Lord might rescue me
From the chains of my body;
Ah! were only my departure here,
With joy I would say, world, to you:
I have enough.

3. Aria
Fall asleep, you weary eyes,
Close softly and pleasantly!
World, I will not remain here any longer,
I own no part of you
That could matter to my soul.
Here I must build up misery,
But there, there I will see
Sweet peace, quiet rest.

4. Recitative
My God! When will the lovely 'now!' come,
When I will journey into peace
And into the cool soil of earth,
And there, near You, rest in Your lap?
My farewells are made,
World, good night!

5. Aria
I delight in my death,
Ah, if it were only present already!
Then I will emerge from all the suffering
That still binds me to the world.

Biographies

Over the past eleven years the extraordinary musicians who join us during the festival have all been struck by the inspiration of our surroundings. The committed and open-minded audiences, the architecture of and acoustics within our churches, the magnificent landscapes and the general air of living history all contribute to the music we interpret and its profound implications. At times, within areas of our musical industry as a whole, we often find that it is all too easy to forget what music is meant to be expressing and how we should communicate the authentic spirit of the composer - but somehow during our two week residency in the festival the true meaning of why we do what we do seems to make perfect sense. Chamber music was always intended to be intimate and one senses that the superb and varied venues we have access to offer not just a sanctuary but also a space, which naturally lends itself so perfectly to the repertoire. The energy and atmosphere created certainly enhance the mysterious qualities of the music and this is all too often lost in the concert hall. As we drive over the moors to each performance we cannot help but feel inspired - in sense, the concert has already started. We would like to welcome and thank the young student, Greta Macknickaite who has flown in all the way from Lithuania to work with us for the concert on Saturday 17th August. Greta joined us last year for the final concert and values her experiences in chamber music as she prepares for her studies, which she hopes to pursue at the Royal Academy of Music in London.



Jill Allan Clarinet

lill 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, lill began to establish herself as one of the foremost clarinetists 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, |ill enjoys the variety and interactive challenges of chamber music, helping to set up the Minerva Wind Quintet and working alongside the Birmingham Contemporary Music Group and Ensemble 10/10. | Iill has been a regular artist at the North York Moors Chamber Music Festival since its early years, Collaborative music-making is one of Jill's driving passions, particularly within an environment such as a festival on the moors.



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 the 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 including Sir Simon Rattle, Alexander Lazarev and Jan-Latham Koenig. Her various recordings feature Grieg's solo piano works (Quartz), masterpieces by Mussorgsky and Shostakovich (Onyx) and Impromptus by Chopin, Fauré and Scriabin (Champs Hill). She has also recorded numerous CDs with violinist lack Liebeck as well as with her regular duo partner pianist, Charles Owen, with whom she set up the hugely successful London Piano Festival which is now approaching its fourth consecutive year. Katya lives in London where she is Professor of Piano at London's Guildhall School of Music and Drama.

www.katyaapekisheva.com



Zara Benyounes Violin

Zara is the first violinist and founding member of the prize-winning Benyounes Quartet, now in its 10th anniversary season. She has toured with the quartet throughout Europe, winning numerous prizes and recording to critical acclaim. Zara has co-lead the Philharmonia Orchestra under maestros Ashkenazy and Termikanov and regularly guests as co-leader with other leading UK ensembles including Royal Northern Sinfonia, BBCNOW, London Contemporary Orchestra, Scottish Chamber Orchestra and Aurora Orchestra, Equally at home in the recording studio, Zara spends much of her time working with film, TV and record producers at Abbey Road and AIR studios. She has performed at the Royal Albert Hall with Stereophonics. Michael Kiwanuka, Goldfrapp and Björk and recorded for a huge number of pop artists primarily for Wired Strings. Zara has performed across the UK and Europe together with her duo partner pianist Jeremy Young and as soloist she has appeared with the BBC Singers live on Radio3. Zara has collaborated with Parliamentary lazz Award winning group 'Empirical', performing in the London lazz Festival. Zara's surname is of Arabic origin and pronounced 'Ben-you-nes'. She plays on a beautiful 1682 Nicolo Amati kindly made available to her by the Boucher Trust.



Simon Browne Violin/Viola

Simon Browne teaches and performs at the University of Trinidad & Tobago Academy for the Performing Arts and is well known at the festival, being part of it right from the start in 2009. As a principal violinist with the Northern Sinfonia, under the direction of Thomas Zehetmair, he gained a reputation as a fine interpreter of baroque and classical concerti and for his versatility in repertoire from Bach to Shostakovich. Amongst other orchestras he has co-led the BBC Philharmonic, Royal Liverpool Philharmonic. and City of Birmingham Symphony orchestras and has worked with the Berlin Philharmonic. BBC Symphony Orchestra and the Hallé Orchestra. Simon Browne is much in demand as a chamber musician on the violin & viola. and has been invited to numerous festivals in Europe, Canada and Japan, as well as the International Musicians Seminars in Prussia Cove. He was a multiple prize-winner on Royal Northern College of Music and Manchester University's joint course, studying violin with Richard Deakin and baroque violin with Andrew Manze. Simon went on to study with renowned Hungarian pedagogue, Lorand Fenyves, with the aid of awards from the Countess of Munster Trust, and he won the chamber music prize at the Royal Conservatory of Music in Toronto.



Meghan Cassidy Viola

Meghan studied the viola with Garfield lackson 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 Concert Series in 2008, before winning the Royal Overseas League in 2009. They went on to perform at London's Wigmore Hall and Queen Elizabeth Hall, 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 the International Musicians Seminar (Prussia Cove). A much sought-after chamber musician, Meghan has appeared at many international festivals throughout Britain and Europe, recently 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 concertos with the Orion Symphony Orchestra in London and Aberystwyth. Meghan is founder and Artistic Director of the Marylebone Music Festival, which has just enjoyed its fourth season.

www.marylebonemusicfestival.com



Christian Chamorel

Christian Chamorel is one of the few French-speaking Swiss pianists whose influence goes beyond the country's borders. His commitment to Lied and chamber music makes him a highly sought-after artistic partner known for his generous communication skills. He has performed in the US and Canada; in Beijing's NCPA; Tokyo's Musashino Hall and Kioi Hall: Berlin's Konzerthaus: Munich's Prinzregententheater; Zurich's Tonhalle; London's Wigmore Hall; and Geneva's Victoria Hall. In May 2006 he graduated as a soloist from Zurich's Musikhochschule. He performs with orchestras such as the Chamber Orchestra Fribourg, the Bern Symphony Orchestra, the Menuhin Academy Soloists and the Frankfurter Solisten. His Liszt. Mendelssohn. Franck and, more recently, Mozart recordings have been praised by international critics. Two of these were nominated for Best Recording of the Year at the International Classical Music Awards. He regularly works with a number of internationally renowned instrumentalists and singers such as the Sine Nomine Quartet, pianist Finghin Collins, mezzo-sopranos Marie-Claude Chappuis and Karine Deshayes, baritone Benjamin Appl and violinist Rachel Kolly d'Alba. He is the founding member and artistic director of the "Mont Musical." a Lied and chamber music festival in Le-Mont-sur-Lausanne whose strong themes appeal to a broad and enthusiastic audience.

www.christian-chamorel.ch



Peter Facer Oboe

Peter Facer was born in Hertfordshire before taking a place at Cambridge University, graduating with a double first-class degree. He went on to study as a postgraduate at the Royal Academy of Music in London where he graduated with distinction and earned the DipRAM. Peter continued his studies at music conservatories in Hanover and Rostock in Germany. Whilst a student, he also landed the position of Principal Oboe with the European Union Youth Orchestra and was honoured to have been awarded the Lionel Bryer Prize for Outstanding Musicianship upon his departure from the orchestra. Peter then embarked on an antipodean adventure, where he became Principal Oboe of both the Auckland Philharmonia Orchestra and the West Australian Symphony Orchestra (WASO). He also featured as a concerto soloist in the world premiere of Andrew Schultz's evocative concerto 'Maali', which was written especially for him and WASO to perform. Peter then returned to the UK and is now busy working as a freelance oboist. He has played guest principal oboe with numerous orchestras over here including the Philharmonia, BBC Symphony, BBC National Orchestra of Wales, English National Opera, Royal Liverpool Philharmonic. Peter regularly gives concerts in his capacity as solo recitalist and chamber musician. He has just been appointed Co-Principal Oboe in the Britten Sinfonia.

www.peterfacer.co.uk



Claude Frochaux Cello

The Italian cellist Claude Frochaux began playing the cello at the age of six at the Suzuki Talent Centre, then at the Conservatory of Turin. Studies followed in Frankfurt with Michael Sanderling and postgraduate studies in Essen and Madrid. He received further artistic inspiration from Eberhard Feltz, Menahem Pressler, Ralf Gothoni and was supported by the foundations De Sono, Live Music Now and Anna Ruths. Solo and chamber music concerts have taken him to North and South America, India and China with performances in Wigmore Hall London, Alte Oper Frankfurt, Auditorium Sony Madrid, Konzerthaus Berlin, Musikverein Wien, as well as the NCPA Theatre Mumbai and Teatro del Lago Chile. He is a guest at festivals including Schleswig-Holstein, Mecklenburg-Vorpommern, Mozartfest Würzburg, Beethovenfest Bonn, Oxford, Wimbledon, Kuhmo, Enescu Bucharest and he is broadcast regularly on radio stations: BR. WDR. SWR. Deutschlandfunk and Radio Classica. In 2008 he founded the Monte Piano Trio with whom he has won numerous international prizes (Maria Canals Barcelona, Brahms Austria, Schumann Frankfurt, Folkwang Prize) and regularly gives concerts. He collaborates with groups including O/Modernt Stockholm, Ensemble Midwest Denmark, Amici Ensemble Frankfurt. Ensemble Ruhr. He is founder/artistic director of Kammermusikfest Sylt, which takes place every year on the German island of Sylt and the project MUSICA+ in Frankfurt am Main.



Ruth Gibson Viola

Irish violist Ruth Gibson manages a busy and varied career of solo and chamber work. In 2009 she graduated with First Class Honours from the Royal Northern College of Music in Manchester before completing her Masters in Performance with Lawrence Power at the Royal College of Music in London 2011. Ruth has given solo recitals at St John Smith Square and regularly performs at the St Lawrence Jewry Festival as an Allcard Winner of the Worshipful Company of Musicians. In 2011 she appeared as soloist with the Bournemouth Symphony Orchestra and gave a BBC4 broadcast performance of Holst's Lyric Movement for Viola with Orchestra. She has collaborated with Barry Douglas, Erika Raum, Andras Diaz, Michel Lethiec and Paul Neubauer, Alasdair Beatson, Philippe Graffin and Amy Norrington, as well as the Barbirolli and Benyounes String Quartets at Bridgewater Hall and Wigmore Hall. Festival performances this year include Wye Valley, Clandeboye, Lorn Live. RNCM Beethoven Festival. Glastonbury. the BBC Proms and the London lazz Festival with her jazz sextet, 'Chambr'. Ruth has toured South America, Russia, Finland and Mexico as principal viola with Camerata Ireland, and regularly plays with the Aurora Orchestra and the Scottish Chamber Orchestra, Since 2010. Ruth has been a fellow in Chamber Music and Viola at the Royal Northern College of Music.



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. She is a regular artist with the North York Moors Chamber Music Festival and teaches at Guildhall School of Music and Drama in London.



Mary Hofman Violin

Since graduating in 2007, Mary has pursued a varied career as an orchestral and chamber musician and teacher. She studied with Krysia Osostowicz at the Guildhall School of Music and Drama and then English Literature at Trinity College, Cambridge. Mary went on to do her Masters degree in the US, studying with Ida Levin and Lorenz Gamma, Whilst there, Mary won an award from the Maestro Foundation in Los Angeles leading to chamber performances on the US West Coast. Since her return, Mary has worked as guest leader of the Edinburgh Quartet as well as performing with the Endellion Quartet and regularly with Ensemble Cymru. She plays in a violin/ piano duo with her partner, Richard Ormrod, with whom she has performed across the Mediterranean and East Asia. Last August they gave performances and masterclasses in Malaysia and Singapore before starting a cycle of the complete Beethoven Sonatas for Violin and Piano at ten venues across Wales. Mary has also worked with most of Britain's leading chamber orchestras, including the Scottish Chamber Orchestra, Northern Sinfonia, Manchester Camerata and Britten Sinfonia as well as period orchestras OAE and ORR. Mary teaches violin at the Junior Royal Northern College of Music and lives in the mountains of North Wales with Richard and their two daughters.



Anna Huntley Soprano

Described by The Guardian as a 'fast-rising British talent', award-winning mezzo-soprano Anna Huntley was mentored by Angelika Kirschlager whilst a recipient of a Wigmore Hall/Independent Opera Vocal Fellowship, going on to be a prize-winner of the Das Lied Competition, Berlin and the London Handel Singing Competition. An outstanding recitalist, Anna appears regularly at Wigmore Hall and other major halls across the world, such as Wiener Musikverein, Warsaw Philharmonic Hall and in numerous international festivals also in her capacity as a collaborative chamber musician. She has worked with a number of leading artists including Graham Johnson, Iulius Drake. Malcolm Martineau and Sir András Schiff. Recent highlights have included Beethoven 9th Symphony with the BBC Symphony's Orchestra, Mahler's Das Lieder von Erde with the City of London Sinfonia and performances at the Wiener Konzerthaus. As part of her regular appearances at this festival with fellow artists, Anna recently recorded Ravel's Chansons Madécasses and Trois Poèmes de Stéphane Mallarmé for Ayriel Classical. Opera seasons have featured a variety of roles for English National Opera, Welsh National Opera, English Touring Opera, Cambridge Handel Opera Group and the Israeli Opera. Anna Huntley was recently elected an Associate of the Royal Academy of Music.

www.annahuntley.com



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. attracting international praise. 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 on to record many albums, most recently chamber music works by Strauss and Lekeu which won the prestigious Supersonic Award. Rachel became an ambassador for Handicap International and her first work for the charity was in Cambodia in February 2013 and she 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 in 1732.



Roman Mints Violin

Roman Mints was born in Moscow and began playing the violin at the age of five. In 1994 he won a Foundation Scholarship to the Royal College of Music in London and also studied at the Guildhall School of Music and Drama, In 1998 Roman and the oboist Dmitry Bulgakov founded the Homecoming Chamber Music Festival in Moscow, which has gained widespread recognition and a substantial following in Russia. Roman has also co-directed the Suppressed Music project which staged concerts and conferences on composers whose music had been deliberately obscured. He has recorded for ECM (nominated for a Grammy Award). Black Box. Ouartz and other labels for albums, which feature a number of world premiere recordings, and collaborated with a number of celebrated conductors and musicians, performing as soloist with prominent orchestras around the world. Roman's CD of solo works for violin by Ysaÿe, Schnittke, Piazzolla and Silvestrov uses innovative recording and editing techniques, which includes a world premiere recording of 'Spinning a Yarn' by Dobrinka Tabakova. His latest album, featuring works by Russian composer Leonid Desyatnikov, was received very warmly by the press, including a five-star review from BBC Music Magazine and a nomination for the ICMA Awards. His latest Hindemith CD has won a Supersonic Award from Pizzicato Magazine.

www.romanmints.com



Oliver Nelson Violin

Oliver was born in Glasgow and began learning the violin at the age of six. He gained a music scholarship to Canford School and an exhibition to the Royal Academy of Music. During his time at the Academy, Oliver studied the violin with Xue-Wei and conducting with Denise Ham and Colin Metters, graduating with distinction in the fellowship diploma, and a further distinction in his MMus degree. Whilst there, he won the Academy Concerto Competition, appearing as leader and soloist with the Academy String Orchestra and built his concerto repertoire with numerous British orchestras. Oliver has since been in high demand as a recitalist with some of Britain's finest pianists, including Andrew Ball, Julian Jacobson, Bela Hartman, Nigel Hutchison, Roy Stratford and Vasileios Rakitzis, with recent performances ranging from St Martin-in-the-Fields in London to Chichester Cathedral, His concerto appearances include the Brahms Double Concerto (with Rebecca Gilliver) and Bruch's Violin Concerto No I at both the Royal Scottish Academy of Music and Drama in Glasgow and Central Hall during the Edinburgh Festival. He has also performed concertos in Australia and Oman where he was invited by the Sultan of Oman for a private performance in his palace. Oliver also leads a busy life teaching at The Royal School and Hindhead Music Centre in Surrey.



Richard Ormrod Piano

Richard is an acclaimed soloist. He has twice performed concertos with the Philharmonia Orchestra conducted by David Parry at the Barbican Centre (London), toured the Pacific rim as concerto soloist with the Philharmonia Virtuosi, given four international tours with the Czech Philharmonic Chamber Orchestra and performed with the Czech Radio Symphony Orchestra, broadcast live to 38 countries. A new recording of Schubert and Schumann is soon to be released, and Richard was a semi-finalist in the Leeds International Competition at the age of 19, going on to win prizes at other international competitions including the Rubenstein and Tchaikovsky competitions. After studying with Beate Popperwell, and with Michael Young at Wells Cathedral School, Richard went on to read Music at King's College, Cambridge. At age 17, Richard spent the first of five summers as Artist-in-Residence at Aspen Music Festival, Colorado, Later he studied for several years with Elisso Virssaladze at the Moscow Conservatory. Chamber Music is central to Richard's musical life. As pianist with the Salzburg Hyperion Ensemble, he has performed in numerous countries and has also joined the renowned Dorian Wind Quintet on three US tours. Richard serves on the piano faculty at the Royal Northern College of Music and the Royal Welsh College of Music and Drama.



Julian Perkins Harpsicord

Described as 'exuberantly stylish' by the Sunday Times, Iulian Perkins is artistic director of Cambridge Handel Opera and Sounds Baroque. He has appeared at New York's Lincoln Centre, Sydney Opera House and London's Wigmore Hall, having also performed concertos with the Orchestra of the Age of Enlightenment, Royal Northern Sinfonia and The Sixteen. He has conducted staged opera productions for the Buxton International Festival, Cambridge Handel Opera, Grimeborn Festival, Guildhall School of Music & Drama, Kings Place, Netherlands Opera Academy, New Chamber Opera and New Kent Opera, With Sounds Baroque, he has directed concerts with Rebecca Evans, Dame Emma Kirkby and Mark Padmore as well as conducting some eighteen baroque projects with Southbank Sinfonia. His varied discography includes solo, chamber and opera recordings on a wide range of instruments, including the Royal Harpsichord at Kew Palace. Forthcoming conducting projects include John Eccles's Semele with the Academy of Ancient Music (to be recorded on AAM Records), and the world premiere recording of Stephen Dodgson's opera Margaret Catchpole for Naxos. He will be giving his solo American début in Boston this Autumn. Iulian is also a coach at the Royal Opera House and has given masterclasses at the National Opera Studio and several music colleges.

www.richardormrod.co.uk

www.julianperkins.com



David Pipe Organ

David Pipe read Music at Cambridge University as Organ Scholar of Downing College, later studying organ at the Royal Academy of Music in London. He has given recitals at many major venues across the world, with festival performances including the Bergen International Festival, Vox Organi Festival and St Albans International Organ Festival. David has appeared as organist and conductor on national television and radio and has made numerous recordings as organist and continuo player, including a solo recording of organ works and transcriptions by Franz Liszt and Johannes Brahms which attracted critical acclaim in the international music press. His latest recording, a CD of organ music by Huw Morgan, will be released this autumn. David is director of the Organists' Training Programme and cathedral organist in the Diocese of Leeds, having been Assistant Director of Music at York Minster. He is increasingly in demand as a conductor and has been principal conductor of York Musical Society since 2012. In March 2018, David was elected Associate of the Royal Academy of Music, awarded to past students who have distinguished themselves in the music profession and in their particular field. As a firm favourite and local musician. David is delighted to be back for his eighth North York Moors Chamber Music Festival (no less!).



Alexandra Raikhlina Violin

Alexandra Raikhlina was born in Moscow in 1983 and moved to Belgium in 1990. At the age of 13 she was Laureate of the Charles de Beriot competition before being awarded a place at the Yehudi Menuhin School, where she studied with Natalia Boyarsky. She later received a full scholarship to study at the Guildhall School of Music and Drama in London with David Takeno and Krzsisztof Smietana. She has performed extensively as a soloist and chamber musician throughout Belgium, UK, Switzerland, Russia, Greece, Germany, Portugal and Hong Kong. Alexandra has appeared in London's Wigmore Hall, Barbican Centre, Queen Elizabeth Hall, Fairfield Hall and the Sage Gateshead. Festival appearances include Gstaad, Paxos, Oxford Lieder Festival, Oxford May Music Festival, Highgate International Chamber Music Festival, Northern Chords Festival and the Ulverston International Music Festival. She has won awards from the Craxton Foundation. Martin Scholarship Foundation and the London Symphony Orchestra String Scheme Experience. Alexandra has also appeared as a soloist with the London Symphony Orchestra as well as the Royal Northern Sinfonia. Her BBC Proms appearance was part of the 'Composers Portrait' programme broadcast on BBC Radio 3. Alexandra is the Artistic Director of Brundibár Arts festival based in Newcastle and Gateshead.



Victoria Sayles Violin

Victoria was a music scholar at Bryanston School and foundation scholar at the Royal College of Music, where she studied with Itzhak Rashkovsky. She gained scholarships to Keshet Eilon (Israel) and the Bowdoin International Music Festival (America) before graduating from the RCM with First Class Honours. Victoria has held positions as concertmaster of BBC Scottish Symphony, Bergen Philharmonic, Santiago Opera House, Swedish Radio Symphony and Trondheim Symphony orchestras. She has also held positions as associate leader of the London Mozart Players, Royal Liverpool Philharmonic, guest co-leader of the Philharmonia Orchestra as well as principal second violin of Australian Chamber, London Philharmonic. Scottish Chamber and Royal Opera House Orchestras. Victoria is a passionate educationalist and was appointed Director of Music at Hazlegrove School for three years. During her time there she did a Masters Degree in Education, focusing on the link between early development of languages and music in children. She is also a member of the Alberti String Quartet and enjoys a varied chamber music career, having just joined Sir Mark Elder in recital, future projects include appearances in Australia, IMS Prussia Cove. London Mozart Players (soloist) and with the Australian Chamber Orchestra in America. Australia and UK.

www.david-pipe.co.uk



Charlotte Scott Violin

Charlotte enjoys a hugely varied career as a chamber musician, soloist and concertmaster. She studied at Wells Cathedral School before graduating to the Royal Academy of Music in London and the New England Conservatory in Boston. She was the first violinist of the prizewinning and RPS award nominated Piatti Quartet before leading the Badke Quartet, with whom she performed all over the world in venues such Wigmore hall, Concertgebouw, Vienna Konzerthaus and the Esterhazy Palace. She has recorded for LINN Records, Classical Label and Champs Hill Records. Charlotte is also a guest leader for the European Chamber Players and has been a guest at various international summer music festivals. As a soloist she has performed with some of the leading UK orchestras and with her duo partner, lames Baillieu, she has also appeared at London's Purcell Room, the Fairfield Hall in Croydon and in numerous festivals throughout the UK. Charlotte is a regular guest concertmaster for various orchestras including the Scottish Chamber Orchestra, Royal National Scottish Orchestra, European Chamber Players, BBC Philharmonic and Oxford Philharmonic where she has taken part in numerous live broadcasts and concerts at the BBC Proms. Charlotte plays on a violin by Antonio Stradivarius 1685 'Gagliano' and is leader of the much-acclaimed Oculi Ensemble.



Philip Smith Baritone

One-time zoologist and National Otter Surveyor of England, Philip hung up his waders to study singing, first at the Birmingham Conservatoire and then at the Royal Northern College of Music. He is a Samling Artist, a Britten-Pears Young Artist Programme alumnus and Crear Scholar. Philip enjoys a busy and varied singing career performing in recital, oratorios and opera as well as leading and performing in education and outreach projects. In recital he has worked with internationally recognised pianists including Julius Drake, Malcolm Martineau, Roger Vignoles, lames Cheung and Adam Johnson. He has broadcast live on BBC Radio 3 from the Wigmore Hall with the Prince Consort and features on a number of recordings including Benjamin Britten's Tit for Tat with Malcolm Martineau and a recent release of songs by Cheryl Frances-Hoad. He has performed for The Royal Opera House as well as other leading opera houses across Europe including WNO, Royal Danish Opera, Teatro Maggio Musicale Florence and Polish National Opera. He is delighted to return to the North York Moors Chamber Music Festival again. This season includes a tour of Madame Butterfly for Diva Opera, Giorgio in Sondheim's musical Passion in Montepulciano in Italy and Figaro in The Barber of Seville in Bristol as well as recitals and concerts across the UK.



Simon Tandree Viola

As an internationally recognised soloist and chamber musician, Simon Tandree has performed in many of 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, Sydney, New York and Bratislava. As a member of the world-renowned Doric String Quartet, Simon won numerous prizes including first prize in the Osaka International Chamber Music competition, second prize in the Borciani Competition in Italy as well as having two Gramophone nominations for CDs 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 principal 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 masterclasses 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

As violinist and director Hugo imbibes all possible forms of creativity, whether it be performing premieres in Carnegie Hall, improvising with monks in India, or devising innovative programmes for his festival and ensemble O/Modernt. Alongside his passion to discover and learn from music of all ages and traditions, Hugo embraces contemporary music, performing works written for him in prestigious halls around the world.

He is also regularly asked to devise and present concerts with a unique twist at such halls, collaborating, directing and conducting ensembles such as Basel Chamber Orchestra. Scottish Chamber Orchestra, Manchester Camerata and his own O/Modernt Orchestra. In 2018 he was artist-in-residence at Kings Place London and in 2019 was appointed principal guest conductor of Orchestra da Camera di Perugia. Over forty works have been written for Hugo by eminent composers such as Erkki-Sven Tüür. Peteris Vasks and Albert Schnelzer. With a passion for chamber music, Hugo collaborates with artists such as Evelyn Glennie, Anne Sofie von Otter, Nils Landgren, Steven Isserlis, Angela Hewitt and Olli Mustonen. Hugo frequently lectures on music-related subjects, most recently inspired by the work of the French philosopher, Henri Bergson.



David Tollington Horn

David left the Royal Northern College of Music in Manchester back 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 in his capacity as guest principal horn with the Symphony Orchestra of India, with whom he recently performed in Moscow. His performances have taken him all over the world with tours of Japan, China, India, much of Europe. As a baroque horn player, David appeared as principal with Les Arts Florissant in Paris, in Switzerland and at 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 for his 'Winter Songbook'. David has also, occasionally, ventured into the realm of film and TV with perhaps his most notable appearance being in the Keira Knightley film 'The Duchess'. Last year David opened the festival with a solo Malcolm Arnold fanfare: on this occasion he'll be wrapping the festival up!



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 in London where she took up further studies with Gareth Newman and John Orford, before pursuing a career as a chamber musician and 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, appearing 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 regularly at the North York Moors Chamber Music Festival, always a highlight in her diary, we're told!



Jamie Walton Cello

Founder and curator of this festival, Jamie continues to perform all over the world in concertos, recitals, broadcasts and as a chamber musician, which remains his main passion. Jamie set up his own record label (Ayriel Classical) and as a complement to this vision, lamie and his friends Simon and lo in Westerdale are now embarking upon the building project 'Ayriel Studios' with the help of a major LEADER grant (EU). This will be a state-of-the-art recording studio in the heart of the North York Moors National Park, which aims to open in 2020. Jamie has recorded most of the sonata repertoire for Signum Classics, ten concertos with the Philharmonia (including the Dvořák 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, where he once studied, for his outstanding contribution to music and was lead Patron for Cedars Hall, opened in October 2016 with a gala concert. As a member of the Worshipful Company of Musicians, lamie was elected to the Freedom of the City of London when a resident there. lamie plays on a Goffriller cello from 1700 and now lives in the North York Moors National Park (proudly).



Dan Watts Flute

Dan Watts attended Wells Cathedral School and the Aspen Music School before studying at the Royal Northern College of Music in Manchester. After graduating, Dan was appointed Professor of Flute at the National Conservatory of Music in Ramallah, Palestine. He has performed concertos at the Royal Festival Hall, St John's Smith Square and 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 he gave the world premiere of Edward Gregson's Flute Concerto at St Martin-in-the-Fields with the Northern Lights Symphony Orchestra. Dan is a regular artist here at the festival, having performed in the very first one with the music of IS Bach, as he will in this year's finale.



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 in London. He enjoys a busy and varied freelance career performing regularly with the Philharmonia Orchestra in London, Orchestra of Opera North, BBC Philharmonic, BBC National Orchestra of Wales and the BBC Concert Orchestra. He has appeared as principal bass with the London Mozart Players, Brandenburg Sinfonia and the Northern Lights Symphony Orchestra. In July 2013 Anthony was appointed to the Royal Liverpool Philharmonic Orchestra with which he undertakes regular performances, broadcasts, recordings and international 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 Royal Philharmonic Orchestra 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. Anthony lives with his bassoonist wife on the Wirral and regularly visits Yorkshire for real ale, chamber music and walks!

Acknowledgements

Without the support we receive from individuals and organisations this festival, which aims to deliver top quality artistry at affordable prices, simply wouldn't be possible. We would like to thank The Normanby Charitable Trust, Rollits Solicitors, Angela Leighton and Harriet Marland, Terry and Katherine Snape, Derek Knaggs, John Haines, Pat McColl plus many others who have contributed to this year's festival but wish to remain anonymous - your help is deeply appreciated. I must also thank every one of my colleagues taking part, who donate their time so generously in preparation for this festival, then performing and sharing their immense talent.

Over many months our committed and tireless team help to organise and shape this very special festival. I'd like to personally thank Joel Brookfield, John & Katrina Lane, Hannah Ahrens, Chris Mason, Paul Ingram, Matthew Johnson and David Haddon-Reece. This is a winning team and I appreciate your immense and collective contributions, from box office to lighting, photography to programme notes, stage management to festival logistics... there's so much to organise and I couldn't think how it would be possible without everybody's focus and commitment. Appreciated too are the many volunteers who help us throughout the fortnight.

Thank you also to the friends and Trustees who provide refreshments, accommodation for the musicians, great hospitality and delicious catering throughout the festival: Alice & Michael O'Neill, Margareth, Tony & Sue Mason, Jane & Peter Dingle, Johannes & Josephine Secker and others who open up their houses in our village!

Thank you also to Tony Bartholomew and Jeannie Swales from Turnstone Media who have done wonders for our publicity this year, helping to spread the word throughout the county.

All of us at the festival, musicians included, sincerely thank you the audience for coming, for being part of a community which goes beyond the music, expressing the enthusiasm and loyalty which both drive us to deliver, develop and explore.

A Journey into Light seems appropriate as a theme, for I'd like to dedicate this festival to the memory of Sister Carole. Our continued friendship with the Sisters at St Hilda's Priory (where we plan to return next year as part of the festival) is a deep one.

Jamie Walton
Artistic Director

The North York Moors Chamber Music Festival Trust is a charitable company limited by guarantee registered in England and Wales. Company registration number 6878005; registered charity No 1129262. Registered office: The Granary, Appleton-le-Moors, York, North Yorkshire YO62 6TF

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Paul Ingram

Programme, posters, tickets & lighting:

Chris Mason

Historical material:

Anne Taylor & Joel Brookfield

Useful websites:

www.northyorkmoorsfestival.com

www.ingrampix.com

www.ayrielclassical.com



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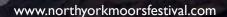


Photo: Paul Ingram