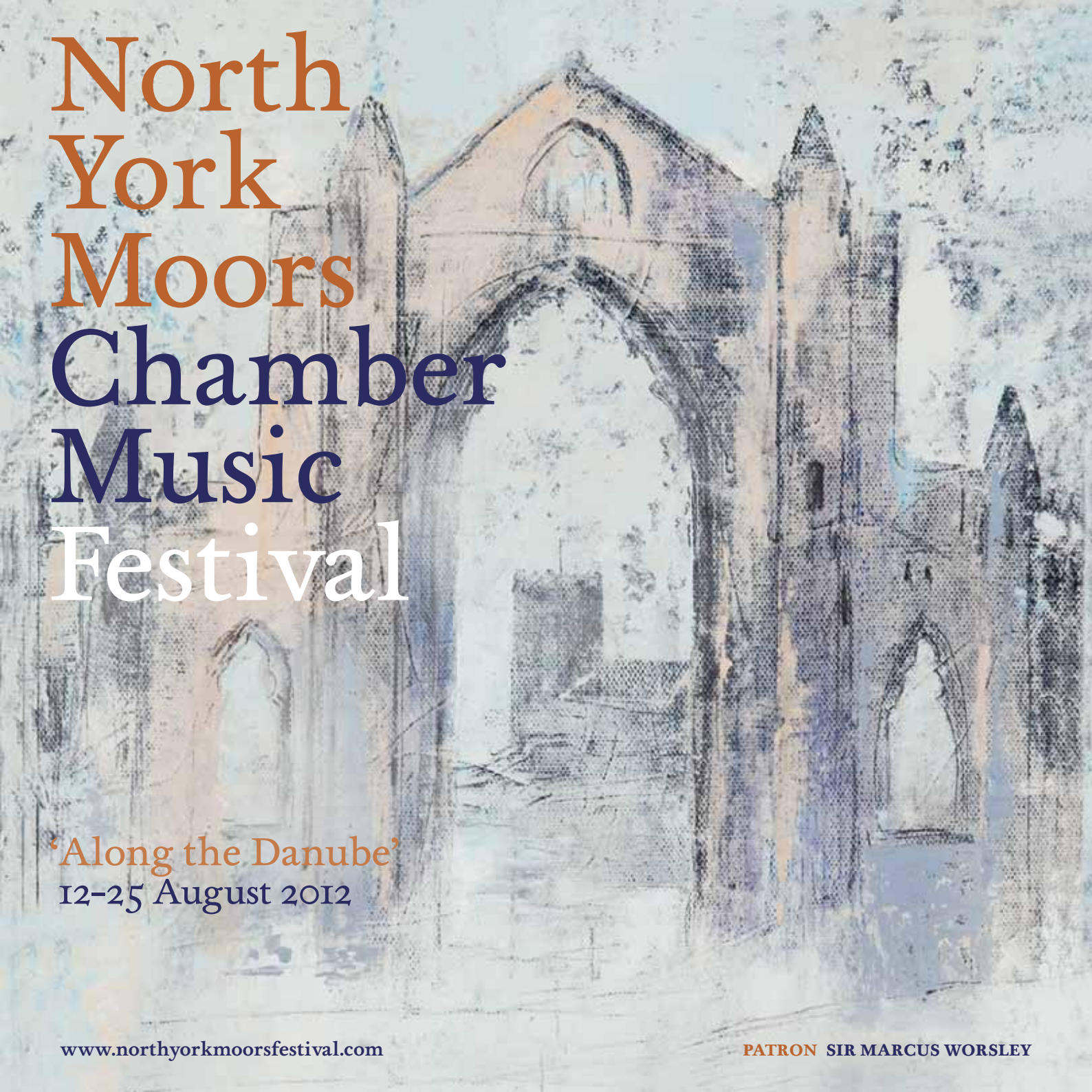
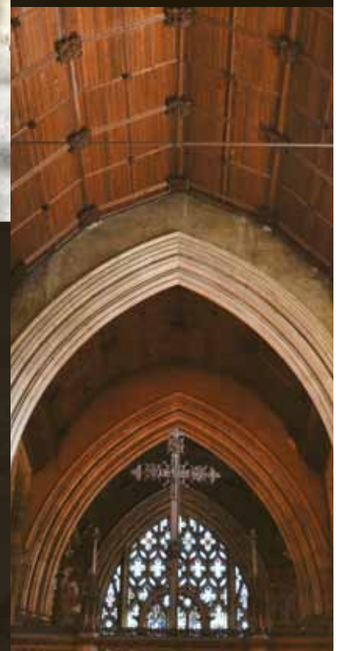


North York Moors Chamber Music Festival

'Along the Danube'
12–25 August 2012

www.northyorkmoorsfestival.com

PATRON SIR MARCUS WORSLEY



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

CONTENTS

Introduction

Welcome to the fourth North York Moors Chamber Music Festival – 'Along the Danube'. Last year's Russian theme, concentrating on the great Russian masters, celebrated some astonishing music particularly from the twentieth century. In Eastern Europe, which the Danube famously penetrates, we find a similar phenomenon and choosing which music to feature was a challenging process since there is so much quality. The musical output from Eastern Europe was too monumental to ignore for a theme at some point and us musicians are thrilled to be championing this exceptional repertoire especially now we have such a hungry and appreciative audience.

Equally, as ever, the spiritual passion contained in the music itself resonates profoundly within the walls of our extraordinary churches and priories, taking us back further in time, history and profundity. And as all subsequent music written since the Classical period is rooted from and inspired by it, we have chosen a selection we feels compliments the repertoire.

Last year's Russian theme elicited visions of snow, which is why the photography reflected that. This year our resident photographer Frank Harrison felt that the intense and often troubled history of Central and Eastern Europe should be aptly portrayed by the strong contrast between light and darkness and a sense of the 'internal', achieved by using pictures taken within the churches. The landscapes also convey a strong juxtaposition of light and dark (as well as more subtle gradations), adding a new feel to the brochure, which we aim to change each year according to the theme.

I would like to express my continuing thanks to all those who are supporting this festival and it gives me great pleasure to watch it thrive after all the investment, belief and tireless campaigning. It is also growing while remaining true to its principles, something I feel very strongly about.

My aim is to keep ticket prices low so that we don't price anyone out; this is a festival for everybody regardless of background or position. This year, after three of keeping the prices unchanged, we were forced to raise them marginally which we hope you understand. We intend to try and keep this price stable for the next three years. Therefore your support is paramount, however minimal, as we can no longer necessarily rely on public funding. As a charitable organisation we can claim gift-aid, so please consider this option to donate for we do want to grow and continue despite all the current arts cuts, which spell disaster for so many activities around the country.

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

So here's to another fortnight of glorious music – and you never know, a theme closer to our shores may be forthcoming in 2013 ...

Jamie Walton
ARTISTIC DIRECTOR

Please note there are some changes to the original programme as advertised. This is largely due to the non-availability of the Erard piano for this year's festival and also some late changes to artist availability. Our sincere apologies if there were any pieces you were particularly looking forward to but we hope you enjoy the works that replace them.

Programme

WEEK ONE

Sunday 12th August 5.00pm	St Hedda's Church, Egton Bridge	**BACH** Brandenburg concerto No.2 in F (BWV1047) **SPOHR** Nonet in F Op.31 * **HAYDN** Trumpet concerto in E flat Hob **BACH** Brandenburg concerto No.1 in F (BWV1046)
Monday 13th August 7.00pm	St Oswald's Church, Lythe	**HUMMEL** Clarinet quartet in E flat **REICHA** Grand Quintet for bassoon and strings in E flat * Music for solo theorbo **MOZART** Clarinet quintet in A (K581)
Wednesday 15th August 7.00pm	St Mary's Church, Lastingham	**EBEN** *Hommage à Buxtehude* (Organ) **DVOŘÁK** Piano quartet No.2 in E flat Op.87 * **SMETANA** Piano trio in G minor Op.15 **SCHUMANN** Piano quartet in E flat Op.47
Friday 17th August 7.00pm	St Nicholas' Church, Guisborough	**MENDELSSOHN** String quartet No.6 in F minor Op.80 **DVOŘÁK** String quintet No.2 in G Op.77 * **SCHUBERT** String quintet in C
Saturday 18th August 7.00pm	St Helen's and All Saints' Church,Wykeham	**SMETANA** String quartet No.2 in D minor **ARENSKY** String quartet No.2 in A minor Op.35 * **JANÁČEK** String quartet No.1 (*Kreutzer Sonata*) **DVOŘÁK** String quartet No.12 in F (*American*) Op.96
Sunday 19th August 3.00pm *Refreshments follow*	St Hilda's Church, Danby	**DOHNÁNYI** Serenade in C for string trio Op.10 **ROSSINI** Duo for 'cello and double-bass in D **KODÁLY** Duo for violin and 'cello Op.7 **BEETHOVEN** String trio No.3 in C minor Op.9

* Interval follows

WEEK TWO

Monday 20th August 6.00pm	St Hilda's Priory, Sneaton Castle, Whitby	**MOZART** Piano quartet No.1 in G minor (K478) **SUK** Piano quintet in G minor Op.8 * **SCHUMANN** *Märchenerzählungen* Op.132 **BRUCH** Nos.5, 6 and 7, from Eight pieces for clarinet, viola and piano Op.83 * **SCHUMANN** Piano quintet in E flat Op. 44
Wednesday 22nd August 7.00pm	St Stephen's Church, Fylingdales	**MOZART** Adagio and fugue in C minor (K546) **ENESCU** Octet in C Op.7 * **TCHAIKOVSKY** '*Souvenir de Florence*' in D minor Op.70 **MENDELSSOHN** Octet in E flat Op.20
Thursday 23rd August 7.00pm	St Mary's Church, Lastingham	**EBEN** *Hommage à Buxtehude* (Organ) **DVOŘÁK** Piano quartet No.2 in E flat Op.87 * **SMETANA** Piano trio in G minor Op.15 **SCHUMANN** Piano quartet in E flat Op.47
Friday 24th August 7.00pm	St Martin-on-the-Hill Church, Scarborough	**DVOŘÁK** Fugue in G minor from Preludes and fugues for organ **JANÁČEK** Postludium from Glagolitic Mass (Organ) **SCHUBERT** Piano quintet in A (*'The Trout'*) * **HENSELT** Romance, from Piano concerto in F minor Op.16 **CHOPIN** Piano concerto No.2 in F minor Op.21
FINALE Saturday 25th August 5.00pm	St Hilda's Church Westcliff, Whitby	**LISZT** Organ Fantasy and Fugue in G minor **R STRAUSS** *Metamorphosen* for seven strings **BARTÓK** Romanian Folk Dances * **KODÁLY** Dances of Galánta **DVOŘÁK** Four Slavonic Dances from Op.46 and Op.72

* Interval follows

North York Moors

The North York Moors is a national park in North Yorkshire. The moors are one of the largest expanses of heather moorland in the United Kingdom. It covers an area of 1,436 km (554 square miles), and it has a population of about 25,000. The North York Moors became a National Park in 1952, through the National Parks and Access to the Countryside Act 1949.

The North York Moors National Park encompasses two main types of landscape: green areas of pasture land and the purple and brown heather moorland. These two kinds of scenery are the result of differences in the underlying geology and each supports different wildlife communities. There are records of 12,000 archaeological sites and features in the North York Moors National Park of which 700 are scheduled ancient monuments. Radio carbon dating of pollen grains preserved in the moorland peat provides a record of the actual species of plants that existed at various periods in the past. About 10,000 years ago the cold climate of the ice age ameliorated and temperatures rose above a growing point of 5.5°C. Plant life was gradually re-established and animals and humans also returned. Many visitors to the moors are engaged in outdoor pursuits, particularly walking; the parks have a network of rights-of-way almost 2,300 km (1,400 miles) in length, and most of the areas of open moorland are now open access under the Countryside and Rights of Way Act 2000.

Visitor Information

Car Parking

The churches in Danby, Lythe and St Hilda's Priory have large car parking facilities. Those in Lastingham, Fylingdales, Guisborough, Egton Bridge and Wykeham have local village parking. At St Hilda's Westcliff and St Martin-on-the-Hill there are local car parks and on-street parking.

Toilets

St Hilda's Westcliff, St Martin-on-the-hill and St Hilda's Priory have their own facilities. The churches in Egton Bridge, Fylingdales, Lastingham, Guisborough and Wykeham have village facilities. The churches in Danby and Lythe have portaloos provided.

Refreshments

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

Getting there by Satnav

Egton Bridge YO21 1UX
N54:26:13, W0:45:42

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

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

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

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

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

Sneaton Castle YO21 3QN
N54:28:60, W0:38:31

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

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

Westcliff YO21 3EG
N54:29:20, W0:37:14

Notes

All notes by Philip Britton

Composers are listed in alphabetical order; where several works by the same composer are being performed in this year's Festival, the works (and their linked notes) appear in the order in which they will be played.

Anton Stepanovich Arensky 1861–1906

String quartet No.2 in A minor Op.35

Moderato
Theme (moderato) and variations
Finale: andante sostenuto – allegro moderato

Arensky was musically precocious, composing songs and piano pieces as a boy. His family moved to St Petersburg in 1879, where he studied composition at the Conservatoire with Rimsky-Korsakov, graduating in 1882. He then became a professor at the Moscow Conservatoire, where his students included Scriabin, Rachmaninov and Gretchaninov. In 1895 Arensky returned to St Petersburg as director of the Imperial Choir. He retired in 1901, spending his remaining time as a pianist, conductor, and composer; he died of tuberculosis. Heavily influenced by Tchaikovsky, he wrote three operas, two symphonies and – best remembered today – a significant collection of chamber music, including two string quartets, two piano trios and a notable piano quintet. Today's three-movement *String quartet No.2* demonstrates all Arensky's lyrical skill and compositional fluency, as well as his commitment to the Russian tradition in writing for strings. Note the absence of the second violin in this composition, instead replaced by another 'cello.

Johann Sebastian Bach 1685–1750

Brandenburg concerto No.2 in F (BWV1047)

Allegro
Andante
Allegro assai

Brandenburg concerto No.1 in F (BWV1046)

Allegro
Adagio
Allegro
Menuet – trio – menuet – polonaise – menuet – trio – menuet

Great fantasia and fugue in G minor (BWV542): *see under Liszt*

In 1721, a year before 'The Well-Tempered Clavier', Bach wrote a fulsome dedication in French at the head of the score of the six 'concerts à plusieurs instruments' which he presented to Christian Ludwig, Margrave of Brandenburg-Schwedt. Although the world universally knows them as 'the Brandenburgs', the dedication suggesting that the Margrave had commissioned the concertos, Bach had not written them specially. Instead, he had compiled the collection from earlier sinfonias and concertos, written for the court band at Cöthen or perhaps even earlier at Weimar. There is, for example, an earlier and differently instrumented (and shorter) version of No.1. To recycle was a wise move, as there is no evidence the Margrave ever thanked Bach or even paid for the concertos – and they certainly did not lead, as some suggest Bach may have hoped, to a position at the Margrave's Court.

Like all the Brandenburgs, *Concerto No.2 in F* contrasts a group of soloists (the 'concertino') against a strings and continuo accompaniment (the 'ripieno' group). In this concerto, the concertino group is the most brilliant and varied of the whole set – *tromba* (high trumpet), violin, oboe and recorder. This is a group which could create extreme difficulties of balance, yet the way Bach uses them keeps the texture transparent and gives the concerto's outer movements a celebratory character – fitting for the work which opens this year's Festival. In the central slower movement the trumpet is silent, as are the *ripieno* strings; the final movement is a virtuoso fugue. Philip Pickett, who advocates treating the Brandenburgs as the musical equivalent of allegorical paintings of the period, suggests that No.2 represents Fame, Homer, Virgil and Dante on Mount Parnassus: a pleasing image to entertain while listening to the concerto, even though the evidence for it seems slight.

The first Brandenburg, *Concerto No.1 in F*, is by far the longest of the six, its last movement constructed out of a recurring minuet punctuated by other dance movements. Its character seems to be determined by its wind instruments: a pair of horns, three oboes and a bassoon. This gives it an energetic outdoors 'hunting' feel, coupled with a sense of triumph and wordly pomp. Bach perhaps included this concerto in the set in order to flatter the Margrave: Pickett gives it the pictorial subtitle 'The Triumph of Caesar'. The other distinctive feature of its instrumentation is the violino piccolo which Bach uses prominently in the third movement (which recurs with chorus in his cantata *Falsche Welt* BWV52). This would have been a smaller than usual violin, tuned a minor third higher than the full size instrument and better equipped to cope with the double-stopping in this movement; its sound has a slightly nasal quality. As Rinaldo Alessandrini has said of the whole set of six concertos: 'Just consider... the unbelievable variety of instrumental combinations, the incredible energy released by the sonorities and the unstoppable flow of ideas (arguments, phrases, commentaries)'.

Béla Bartók 1881–1945

Romanian Folk Dances

Bot tánc/Jocul cu bâtă (Stick dance)

Brâul (Sash dance)

Topogó/Pe loc ('In one spot')

Bucsumí tánc/Buciumeana (Dance from Bucsum)

Román polka/Poarga Românească (Romanian polka)

Aprózó/Mărunțel (Fast dance)

These dances began as a series of short piano pieces in 1915, based on modal Romanian tunes from Transylvania which would originally have been played on a fiddle or shepherd's flute; Bartók gathered them directly from Hungarian-speaking villagers and recorded them on a portable Edison cylinder machine. As Alec Ross suggests: 'He came to understand rural music as a kind of archaic avant-garde, though which he could defy all banality and convention'. In 1917 he orchestrated the dances for small ensemble; they are performed today in an arrangement by Adam Johnson for flute, two clarinets, bassoon, percussion and strings.

Ludwig van Beethoven 1770–1827

String trio No.3 in C minor Op.9

Allegro con spirito
Adagio con espressione
Scherzo: allegro molto vivace
Finale: presto

This *String trio No.3* is the last of a set of three works for this combination of instruments published in 1798, after Beethoven had returned to Bonn from his first visit to Vienna and had gained the patronage of Count Waldstein. As with most (but not all) string trios since Haydn's time, the Op.9 set is for violin, viola and 'cello. Their opus number suggests that these are among Beethoven's early works, but each in the set adopts the 'serious' four-movement model of the classical string quartet; in 1798 he was already working on his first set of string quartets, to become the six of Op.18. So this trio is far from juvenile or apprentice Beethoven. As Denis Matthews suggests: 'The workmanship is striking throughout... it seems that the key of C minor unleashed a creative daemon, just as it was to do later'. 'Later' meant the String quartet Op.18 No.4 (1799), followed by the Piano concerto No.3 Op.37 (1800–1801) and the Symphony No.5 Op.67 (1804–1808). The footprints of Beethoven's mature

style are easy to spot: mastery of the classical forms, combined with a fondness for major/minor uncertainty and for exploitation of unexpected key and mood changes. As one commentator eloquently puts it, this string trio – especially its slow movement, which moves into a radiant C major – shows 'Beethoven's uncanny ability to transform simplicity into nobility, the common into the universal'.

Max Bruch 1838–1920

Nos.5, 6 and 7 from Eight pieces for clarinet, viola and piano Op.83

Rumänische Melodie (Romanian tune)
Andante

Nachtgesang (Nocturne)
Andante con moto

Allegro vivace, ma non troppo

The trio of clarinet, viola and piano offers a winning blend of sounds, but one for which there is only a modest original repertoire, starting with Mozart's 'Kegelstatt' trio K498 from 1786. The next significant work for the same forces took seventy-five years to appear: the Schumann *Märchenerzählungen*, also in today's concert. The publishers of both Mozart and Schumann works thought it wise to make clear that the clarinet could in performance be replaced by a violin; similarly, the Eight Pieces by Max Bruch were from the start available in a version for violin, 'cello and piano. It is Bruch's Violin concerto No.1 in G minor from 1866, together with *Kol Nidrei* for 'cello and orchestra, which have kept his name alive in concert halls. This seems unfair, since he composed over two hundred works, including two further violin concertos, three symphonies, chamber music and many songs. His fondness for the clarinet places him in the German Romantic tradition of Brahms (born only five years before him), whose style and approach to composition Bruch devotedly followed – in opposition to the more 'advanced' and chromatic approach of Liszt and Wagner. The Eight Pieces were composed in 1910, the year in which Bruch retired from teaching composition at the Berlin *Hochschule für Musik*. Composers for the clarinet often seem to have been inspired by a particular performer – see the entry for Mozart and his Clarinet quintet. In Bruch's case the clarinettist was his son Max Felix. It was for him and the violist Willy Hess that, a year later, Bruch also wrote the – probably unique – Concerto in E minor for clarinet, viola and orchestra Op.88. In the Eight Pieces, the lineage of Bruch's music, back via Brahms to Schumann's *Märchenerzählungen* more than half a century before, is delightfully obvious.

Frédéric Chopin 1810–1849

Piano concerto No.2 in F minor Op.21

Maestoso
Larghetto
Allegro vivace

This *Piano concerto No.2* is a relatively early work, first performed in Warsaw in December 1829 at the Warsaw Merchants' Club with the composer at the piano. This concerto was shortly followed by what was confusingly then published as Piano concerto No.1. No.2 came at the end of the composer's time as a composition student with Józef Elsner (1769–1854) at the Warsaw Conservatoire; Chopin was on the brink of launching his international career. It is a perfect early Romantic concerto: the piano part dominates the whole work, the orchestra's role being to introduce and provide support for a virtuoso display by the soloist. So after a brief opening in the first movement, the orchestra has no further role in the musical development: the piano does it all, and brilliantly. In this context it hardly matters whether, as some critics (and other composers) have suggested, Chopin may have been a poor orchestrator: giving the soloist a chance to show off was his real aim. The second movement strongly suggests bel canto opera of the period (Bellini or Donizetti): delicate melodic tracery in the outer section and arioso-like piano writing, over tremolando strings, in the central section. Chopin said that this movement had been inspired by his secret passion for a young singer at the Conservatoire. In the best Romantic traditions, he dreamed of her for six months without once plucking up courage to speak to her. The third movement brings the rhythm of the Polish mazurka, deftly combined with the conventions of pianistic display. Once again, the soloist dominates, with the orchestra as loyal handmaiden. The concerto is performed today with a string quintet as the accompanying orchestra – as Chopin might have played it in rehearsal.

Ernst von Dohnányi 1877–1960

Serenade in C for string trio Op.10

Marcia: allegro
Romanza: adagio non troppo
Scherzo: vivace
Tema con variazioni: andante con moto
Finale: rondo

Hungarian-born Dohnányi (originally Ernö, but for most published works he preferred the German Ernst and the ennobling 'von') was one of music's survivors. He started work at the peak of the Romantic period in Berlin and Budapest and continued to compose even after the Second World War, when he settled in the USA at Florida State University, which has an extensive archive devoted to him. His style remained heavily influenced by Brahms and Liszt, though he eagerly championed the new Hungarian music of his contemporaries Bartók and Kódaly. He was a renowned pianist and conductor too (see also the entry for Kodály below) and during the 1930s was one of Solti's teachers. His chamber music includes three string quartets, two piano quintets and today's early and light-hearted *Serenade*, which dates from 1902. Michael Jameson describes it as 'a novel and stylish reworking of the Beethovenian ideal of the Serenade idiom, in a five-movement work of exuberant charm and beauty'. The composer's grandson is conductor Christoph von Dohnányi (1929–), successor to George Szell as Music Director of the Cleveland Orchestra and now Honorary Conductor for Life of the Philharmonia.

Antonín (Leopold) Dvořák 1865–1936

Piano quartet No.2 in E flat Op.87

Allegro con fuoco
Lento
Allegro moderato, grazioso
Finale: Allegro, ma non troppo

String quintet No.2 in G Op.77

Allegro con fuoco
Scherzo: allegro vivace
Poco andante
Finale: allegro assai

String quartet No.12 in F (*American*) Op.96

Allegro ma non troppo
Lento
Molto vivace
Finale: vivace ma non troppo

Fugue in G minor from Preludes and fugues for organ B

Four Slavonic Dances from Op.46 and Op.72

Dvořák was a prolific composer of chamber music, with over forty works for small ensembles, including three string quintets. *The Piano quartet No.2 in E flat* is the second of his two works for this combination of instruments, dating from 1889, the same year as his Symphony in G Op.88. The strings open the first movement strongly in unison, to which the piano responds. The viola introduces the G major second subject, later heard on the violin in B major, before being recapitulated in the 'home' key. Mysterious string tremolandi lead to a brief coda. The G flat major slow movement opens with an expressive theme on the 'cello. Fierce descending chromatic octaves on the piano lead to a contrasting section in C sharp minor; a more lyrical D flat major follows before the main theme returns. This is again interrupted by a descending chromatic scale, now from the strings, and a minor-key section in which piano and strings reverse roles. The third movement

is a lyrical waltz, its second theme sounding 'exotic' through its use of the augmented second; the trio section is in Bohemian rhythm. The sonata-form finale opens in E flat minor, the 'home' key finally returning when the second subject is recapitulated. The piano quartet was first performed in Prague in November 1890.

He wrote his *String quintet No.2* in G, originally from 1875 (revised in 1888), for a chamber music competition sponsored by the Umělecká beseda (the Artistic Circle), a group founded by Smetana and others in 1863 to give Czech arts a European dimension (the Circle still exists); it established the first series of public subscription concerts in Prague. This string quintet was unanimously awarded the prize for Dvořák's 'distinction of theme, technical skill in polyphonic composition, mastery of form and knowledge of the instruments'. It is notable for adding a double bass to the standard string quartet, most string quintets instead adding an extra viola (Mozart, Mendelssohn and Brahms) or 'cello (Schubert and Boccherini): the double-bass gives a richness and orchestral feel to the textures. The energetic first movement uses sonata form, with clear themes and a powerful development. The second comes closest to Dvořák's later style, evoking a lively folk dance in an expanded scherzo. The third is a lyrical song, reminiscent of Schubert. The finale brings back the drive and drama of the earlier movements, including significant passages for the double bass. The composer dedicated the work 'To My Nation'. In its original five-movement form the quintet had a slow second movement (called Intermezzo), but Dvořák in the end decided that it overbalanced the work. He then published this 'extra' movement separately as the Nocturne for Strings in B major Op.40 B47.

Dvořák's *String quartet No.12 in F ('American')* is a magically lively and tuneful piece, but not so much better than the composer's thirteen other string quartets as to explain their relative neglect, at least outside the Czech Republic. A nickname or subtitle often gives a work a helping hand towards public recognition and popularity; a piquant and memorable story about the circumstances of its composition or about the source of its musical material can also make a positive difference. This quartet has both.

In 1884 Jeannette M Thurber, wife of a millionaire grocer, founded the National Conservatory of Music in New York City. In 1891 she persuaded Dvořák, already professor of composition at the Prague Conservatoire, to become its Director. He took up the post in late 1892, bringing with him his wife and two of his six children. His secretary in New York was Josef Jan Kovarík, an American violinist of Czech origins, whom Dvořák had met in Prague. Kovarík, from Spillville in Winnishiek County in northeast Iowa, encouraged Dvořák to take his whole family by train the 1,100 miles west to this small pioneer town for the summer of 1893. Spillville had been established in the 1850s, largely by Czech-speaking settlers, including some of Dvořák's cousins. Since then, this region seems to have suffered the significant rural depopulation common to the prairie States: by 2009, the population of the whole of the county had dropped to only 366, but almost half the population of Spillville still claimed Czech origins. Arriving there, Dvořák felt culturally and linguistically at home, but (understandably) geographically very far from Bohemia. In only a few days (by 10 June) he had completed this quartet; it combines a warm nostalgia for his homeland with American influences: African-American tunes, as well as (depending on how hard you listen) American birdsong and even railway noises. Neither the composer nor his publisher had any hand in adding or encouraging the 'American' tag, though this became inseparable from the quartet early on; by contrast, Dvořák said: 'I wanted to write for once something very melodious and simple, and I always kept Papa Haydn before my eyes'. However, the quartet was part of a larger agenda: like Mrs Thurber, Dvořák strongly believed that American classical music needed to find its own identity. That, they both thought, could only be done by incorporating into it Native and African American music. Dvořák had already attempted this fusion in what became his most popular orchestral work, Symphony No.9 in E minor Op.95 ('From the New World'), completed just before his summer in Spillville. Like the quartet, this has the advantages of a descriptive label, which in turn explains some of the elements in its composition.

Dvořák's only compositions for organ are eight little-known works (five preludes and three fugues) from his late teenage years: he wrote them in 1859 for his final examination at the end of two years' study at the Prague Organ School, the year before he joined what later became the Bohemian Provisional Theatre Orchestra as a viola player and also composed his first string quartet. More than ten years later he did return to the organ as organist at St Adalbert's Church in Prague: this gave him a steady income, social status and time to compose. The *Fugue in G minor* is No.8 of the collection.

Inspired by Brahms' four books of Hungarian Dances (1869 and 1880), Dvořák composed two sets of eight *Slavonic Dances* in 1878 and 1886, originally for piano four hands; his publisher Simrock (to whom he had been introduced by Brahms) asked him soon afterwards to orchestrate them. Today's concert, where they are performed in an arrangement by Adam Johnson for flute, two clarinets, bassoon, percussion and strings, presents four dances: in C major Op. 46 No. 1 (a *furiant*), in E minor Op.72 no.2 (a *starodávný*), in C minor Op.46 No.7 (a *skočná*) and finally in G minor Op.46 No.8 (another *furiant*). Though the dance forms are authentic – mostly Czech in Op.46, from a wider mixture of national origins in Op.72 – all the tunes are Dvořák's own. The political sub-text of the dances is an assertion of national identities against the repressive forces of the Austro-Hungarian Empire.

Petr Eben 1929–2007

Hommage à Buxtehude
Con enfasi, ma più allegro che Buxtehude –
Ben ritmico –
Scherzando –
Tempo I

Eben was one of the foremost post-Second World War Czech composers. Though brought up as a Catholic, his father was Jewish: he was expelled from school during the war and then interned in Buchenwald. He became a teacher of composition at Charles University, Prague, but also spent time at the Royal Northern College of Music in Manchester. His compositions include orchestral and choral works, but his works for organ dominate the catalogue, filling five CDs. *Hommage à Dietrich Buxtehude*, subtitled *Toccatenfuge*, was composed in 1987 to a commission from the Ministry of Education and Cultural Affairs of Schleswig-Holstein in Germany. It was in order to celebrate the 350th anniversary of the birth of the baroque composer Dietrich Buxtehude, though Buxtehude's date and place of birth have never been established with complete certainty. It presents a skilful modern reworking for organ of a north German baroque *praeludium*, with the occasional nod to jazz; it comprises toccata – first fugue – toccata – second fugue – toccata and passacaglia, each section running into the next without a break. Eben borrows themes from two of Buxtehude's organ compositions: the opening phrase of the Praeludium in C BuxWV137 (also known as 'Prelude, Fugue and Chaconne'), asking for it to be played 'with emphasis, but faster than Buxtehude expected'; and the repeated-note first fugue subject from the Praeludium in G minor BuxWV148

Georges Enescu 1881–1955

Octet for strings in C Op.7
Très modéré
Très fougueux
Lentement
Mouvement de valse bien rythmé

Georges Enescu was born in Moldavia, the region east of the Carpathians, most of which is now part of Romania. He was a musical prodigy, travelling to Vienna to study at the Conservatoire at the age of seven and graduating at thirteen. He then moved to Paris (hence the French-language movement titles for this Octet). But he also toured frequently as conductor and violinist to the USA; in 1936 he was one of the candidates to replace Toscanini as Music Director of the New York Philharmonic (it was Barbirolli who got the job). Paris became his permanent home after the Second World War, as for many other Romanian intellectuals and artists of the period. His influence as violin teacher on a generation of post-war soloists was profound:

Menuhin, Ferras, Gitlis, Haendel and Grumiaux were all his pupils. Enescu's large number of compositions cross all genres, but many are inflected with elements of Romanian folk-music, so it would be fair to think of him as the equivalent of Bartók or Kodály in Hungary.

His *Octet for strings in C* – for four violins, two violas and two 'cellos – is an early chamber work, dating from 1900, but of grand and expansive proportions. It shows an impressive grasp of compositional techniques. The four movements together build into one great sonata-form work: the first movement ('Very moderate') is the equivalent of the exposition (laying out the six themes which will be used through the whole work); the second movement ('Very enthusiastic' – but in French this contains a pun, as this movement is also fugal) forms the development, but also scherzo; the third ('Slowly') offers a subsidiary subject and slow movement; while the finale ('In very rhythmic waltz time') serves as a recapitulation. The composer himself said of this work: 'No engineer putting his first suspension bridge across a river can have agonized more than I did as I gradually filled my manuscript paper with notes'. Listeners may be reminded of Taneyev's Piano quintet, played in the 2011 Festival, which has a similarly large-scale musical architecture and dates from 1911.

(Franz) Josef Haydn 1732–1809

Trumpet concerto in E flat (Hob VIIe:1)

Allegro
Andante
Finale: allegro

This is Haydn's only authenticated concerto for a solo brass instrument, beyond an early one in D for hunting horn from 1762; others are known to have existed but are now lost. This *Trumpet concerto in E flat (Concerto per il clarino)* was written in his late middle age in 1796 (after his two visits to London) for his friend, the trumpeter Anton Weidinger. Weidinger was a pioneer who developed a keyed instrument which could cover the whole chromatic range of notes within its compass, but it took another thirty years for the new trumpet to be perfected enough to replace the old 'natural' trumpet in orchestras. Haydn exploited the new possibilities, especially at the lower end of the trumpet's range, in this concerto. Its first two movements are in sonata form; the finale is a boisterous rondo. In 1803 Hummel also wrote a concerto for Weidinger (Concerto à trombe principale in E, S49, WoO1), said to have been first performed to celebrate Hummel succeeding Haydn as *Kapellmeister* at Esterházy (more on this under the entry for Hummel); it is often paired with the Haydn in recordings but then transposed into E flat in order to make the fingering easier. Both Haydn and Hummel were among the concertos popularised in the concert hall and on CD by the French trumpet virtuoso Maurice André, who died earlier in 2012.

Adolf von Henselt 1814–1889

Romance, from Piano concerto in F minor Op.16

In 1838 Henselt, a Bavarian-born composer and concert pianist who had studied with Hummel, moved from his home in Breslau (then in Prussia – now Wrocław, the fourth largest city in Poland) to settle in St Petersburg. He became pianist to the Russian Court, piano tutor to the princes and inspector of musical studies in the Imperial Institute of Female Education. For apparently psychological reasons, by his middle thirties Henselt had ceased both composing and performing, though after Anton Rubinstein founded the St Petersburg Conservatoire in 1862 (with a subsidy from the Tsar) Henselt joined him there as second-in-command, one of a group of exclusively German instructors. Despite Henselt's short active career, musicologists regards him as a key figure in the development of Russian piano playing and composition, bridging the gap between John Field and those who followed, including as far ahead as Rachmaninov. Schumann dubbed him 'the Northern Chopin'. Some of his many piano works and his Piano Concerto in F minor Op.16 are still occasionally performed (it was Clara Schumann who gave its first performance). Today's *Romance* is the central slow movement of that monumental concerto, marked larghetto. The orchestral part is today arranged for strings alone. Jeremy Nicholas describes the movement as 'firmly in the Romantic mould, 'tempo rubato' et al, and, for its melodious charm, its variety of emotion and altogether original conception, [it] ranks among the most felicitous slow movements of the genre'.

Johann Nepomuk Hummel 1778–1837

Clarinet quartet in E flat

Allegro moderato
La seccatura: allegro molto
Andante
Rondo: allegretto

Hummel was born in Pressburg – then still the capital of the Kingdom of Hungary, but now transformed into Bratislava, capital of the Slovak Republic. The city is just over an hour by hydrofoil down the Danube from Vienna, the Imperial capital, where Hummel's father was Director of the Imperial School of Military Music and conductor of the orchestra at the Theater auf der Wieden. In 1789, Mozart's close friend Emanuel Schikaneder (1751–1812) became the theatre's impresario and director, also writing the libretto for 'The Magic Flute', first performed there in 1791. As a boy, the young Hummel was heard at the piano by Mozart, who invited him to make the journey upstream to Vienna and taught and housed him for two years free of charge – the only student Mozart ever had. Hummel made his first concert appearance at the piano at the age of nine, at one of Mozart's concerts. His father then took him to London for four years, where he studied with Clementi and played a concert at the Hanover Square Rooms with Haydn in the audience. Back in Vienna, Hummel started to compose – mostly for the piano – and became friends with both Beethoven and Schubert, who dedicated his last three piano sonatas to Hummel. On Haydn's death he succeeded to the post of Kapellmeister to the Esterházy court (hence perhaps his Trumpet concerto – see the entry for Haydn above), then held similar positions in Stuttgart and Weimar, becoming close friends with Goethe and Schiller. His legacy of compositions (no symphony, but concertos, twenty-two operas and numerous chamber and solo piano pieces) remains significant, though his reputation has never quite been rehabilitated from its decline at the end of his life. As Julian Heylock puts it: 'It seems remarkable now to learn that Hummel was genuinely considered by many of his contemporaries to be the equal of Beethoven as a composer. Nevertheless, he was very much a child of the eighteenth century, and it is no small coincidence that the rise of the musical Romantic movement in Europe was contemporaneous with Hummel's equally spectacular fall from favour.'

Hummel's *Clarinet quartet in E flat*, for clarinet, violin, viola and 'cello, has neither an opus number nor a place in Sachs' catalogue. There is one authenticated copy of the score (the only one, it seems) in the British Museum, which suggests 1808 as the composition date, which would place it during Hummel's time as Haydn's successor at Esterházy. The first movement is in sonata-allegro form, giving each instrument a chance to shine; noteworthy is a curious hushed passage, heard close to the end of the exposition and repeated near the end of the whole movement. The title of the E flat major second movement, *La seccatura* (The Nuisance), warns that the scherzo is also a musical joke: each part is written in a different time signature. Happily, this is more of a nuisance for the players than for the audience. The slow movement, in A flat major, is in three sections and is reminiscent of a Beethoven slow movement. The final rondo is introduced by the clarinet, its theme a perky tune suggesting the Austrian countryside.

Leoš Janáček 1854–1928

String quartet No.1 *(Kreutzer Sonata)*

Adagio – con moto
Con moto
Con moto – vivo – andante
Con moto – (adagio) – più mosso

Postludium from Glagolitic Mass

Both Janáček's string quartets, like the Glagolitic Mass, belong to the extraordinary creative flow of his last years, after the success of his opera *Jenůfa*, given at the Court Opera in Vienna in 1918. *The String quartet No.1 (Kreutzer Sonata)*, like Janáček's second quartet ('Intimate Letters'), gives the odd impression of being a work written for the public but in fact addressed to an audience of one: Kamila Stösslová, the married woman almost forty years younger than Janáček with whom the composer was involved for a dozen years before his death. Since they never married, Tolstoy's short story 'The Kreutzer Sonata' had special relevance as this quartet's subtitle. Paul Griffiths describes the story as Tolstoy's 'ruthless analysis of the potential destructiveness of marriage [and] his support for male-female relationships achieved without formal wedlock'. Tolstoy's narrative is not directly reflected in the structure or detail of the music, but the feeling of emotional turmoil and of the dramatic unfolding of a story are strongly present – it is an instrumental 'mini-opera'. The composer himself described the victim in the story to Kamila as 'a poor woman, tormented and run down': his focus was therefore all on her. Janáček's compositional technique is, as always, fiercely individual: little irregular groups of notes, obsessively repeated 'cells' of musical motifs, rhythms which hint at Moravian folk-music and at speech. The organisation of a quartet into four distinct movements, each with different functions, speeds and titles, the use of traditional sonata form, the development of themes, the structured use of key changes and of counterpoint: these established devices play little role in this quartet. Beethoven's 'Kreutzer' Sonata in A for violin and piano Op.47 plays a significant part in Tolstoy's story, since it is the narrator's suspicion of an affair between his wife and the violinist with whom she plays the sonata which leads the jealous husband to murder her; Janáček looks to Tolstoy rather than Beethoven, but does quote a theme from Beethoven's first movement (slightly modified) near the start of his own third movement. As Griffiths suggests: 'Janáček's quartets show most acutely the conflict between an individual and independent temperament and the properties of a tradition... With the dissolution of almost all received ideas in the first decade of the twentieth century, the string quartet, as the most prescriptive of forms, was set on a difficult road.' Janáček wrote the first draft of the quartet at astonishing speed, between 13 and 28 October 1923; after revision, the first performance took place at the Mozarteum in Prague in October 1924.

The Glagolitic Mass (Mša glagolskaja), to a text in Old Church Slavonic which corresponds closely to the Ordinary of the Roman Catholic Mass (minus part of the Agnus Dei), dates from 1926 and was first performed in Brno the following year. It is exuberantly scored for double choir, soloists and a full orchestra with gigantic brass and percussion sections; but the seventh of its eight parts is a short *Postludium* ('Varhany sólo') for organ alone, built out of a repeated 'cell' of notes. It often appears separated from the rest of the Mass in organ recitals and recordings.

Zoltán Kodály 1882–1967

Duo for violin and 'cello Op.7

Allegro serioso non troppo
Adagio
Maestoso e largamente, ma non troppo lento – presto

Dances of Galánta

Kodály, with his colleague and friend Béla Bartók, did work of incalculable importance in valuing, collecting and recording the folk music of Hungary and Eastern Europe more widely (together they transcribed more than 100,000 songs and almost single-handedly invented the discipline of ethnomusicology); and transformed this understanding into their own compositions, as well as into new ways of teaching music.

Together with the Ravel Sonata for violin and 'cello (1922) and less well-known works by Schulhoff and Martin – perhaps significantly, all from the twentieth century – Kodály's *Duo for violin and 'cello* is one of the few substantial works for this pair of string instruments. It dates from 1914, though some accounts suggest that it was not heard in public until a meeting of the then new International Society for Contemporary Music in 1924. Its movements follow a fast-slow-fast plan; each is folk-inflected; and the interaction between the two players presents a powerful and impassioned dialogue.

The composer himself described the background to *Dances of Galánta* ('Galántai Tánkoc'): 'Galánta is a small Hungarian market town known to travellers between Vienna and Budapest [east of Bratislava, it is now in the Slovak Republic]. The composer passed seven years of his childhood there [Kodály's father was a station-master on the Imperial Railways]. At that time there existed a famous gypsy band that has since disappeared. This was the first orchestral sonority that came to the ears of the child. The forebears of these gypsies were already known more than a hundred years ago. About 1800 some books of Hungarian dances were published in Vienna, one of which contained music "after several Gypsies from Galánta". They have preserved the old traditions. In order to keep it alive, the composer has taken his principal themes from these old publications.' The work is in five continuous sections, reflecting the contrast between fast and slow parts of a single dance which is a characteristic of Hungarian *verbunkos* music – originally a dance-show put on in the countryside by a recruiting officer, intended to show potential soldiers how jolly and carefree life is in the military (!) The work was commissioned by the Budapest Philharmonic Society for its eightieth anniversary and first performed there in October 1933, with Ernst von Dohnányi conducting. As Bartók said: 'Kodály's compositions are characterized in the main by rich melodic invention, a perfect sense of form, a certain predilection for melancholy and uncertainty. He does not seek Dionysian intoxication – he strives for inner contemplation... His music is not of the kind described nowadays as modern. It has nothing to do with the new atonal, bitonal and polytonal music – everything in it is based on the principle of tonal balance. His idiom is nevertheless new; he says things that have never been uttered before and demonstrates thereby that the tonal principle has not lost its raison d'être as yet.' They are performed today in an arrangement by Adam Johnson for flute, two clarinets, bassoon, percussion and strings.

Franz Liszt 1811–1886

Organ fantasy and fugue in G minor S463

As a new breed of composer-performer, Liszt almost single-handedly created the modern image of the pianist as romantic hero and keyboard magician. From humble origins, Liszt reinvented himself as one of the earliest international celebrities, moving in the highest literary and royal circles across Europe and with a deserved reputation as a lady-killer: 'very tall, willowy and with enormous blue eyes' (Michael Steen). As Tim Blanning reports in 'The Triumph of Music': 'Flawless technique was only the start; Liszt also had the ability to inspire in his listeners the belief that he was superhuman, with the capacity to transport them to a level of aesthetic experience previously undreamt of'. His vast catalogue of works for solo piano (99 CDs, in Leslie Howard's complete collection) includes a large number of transcriptions of works by other composers for other combinations of instruments (including arias and scenes from opera). All were designed to show off his own formidable technique and to challenge those who came after him. The *Organ fantasy and fugue in G minor* is a reworking of Bach's Great fantasia and fugue in G minor BWV542.

Felix Mendelssohn (-Bartholdy) 1809–1847

String quartet No.6 in F minor Op.80

Allegro vivo assai – presto
Allegro assai
Adagio
Finale: allegro molto

Octet in E flat Op.20

Allegro moderato ma con fuoco
Andante
Scherzo
Presto

The brilliance and precociousness of Mendelssohn's talent continue to astonish; an equal and opposite reaction is regret that he died so relatively young. *The String quartet No.6* in F minor was the last string quartet which Mendelssohn completed. It was a response to tragedy: the sudden death in Berlin of his beloved older sister Fanny – herself a gifted pianist and composer – in May 1847. When the news reached him in Frankfurt, Mendelssohn collapsed and there was no question of his attending her funeral; instead, his wife Cécile and their children travelled with him to Baden-Baden (there joined by Fanny's widower, the painter Wilhelm Hensel) and on to Switzerland. In Interlaken, after months completely unable to compose, he then wrote this string quartet. It has an intensity and concision which makes Beethoven's Op.95 quartet in the same key (the 'Serioso') an appropriate comparison – some commentators hear an echo of Beethoven in the opening of the first movement. It leaves behind Mendelssohn's lyrical and organic style of composition and has an undercurrent of restless agitation, relieved by the sombre and serious slow movement (in the major). The second movement scherzo has a notably ferocious mood (no gossamer faery dust here), with a menacing ostinato phrase in its trio and coda; and the finale is orchestral in its breadth and contrapuntal richness. Mendelssohn never recovered from Fanny's death or conducted again, dying after a series of strokes in October of the same year. With the choir singing 'Jesu, meine Freude', his body was laid to rest in the family vault beside Fanny. The quartet was published and first performed posthumously.

The *Octet in E flat* for four violins, two violas and two 'cellos is perhaps the greatest work of Mendelssohn's teenage years. He composed it in the autumn of 1825, when he was just sixteen, as a birthday gift for his friend and violin teacher Eduard Rietz. The next opus number belongs to the Overture to Midsummer Night's Dream from 1826: this consolidated the uniquely Mendelssohnian ability to evoke magic, through light-as-air pianissimo quivering and scampering string passages. The scherzo of the Octet already showed this special mood, as did the central section of the Intermezzo of his String quartet No.2 Op.13 from two years earlier. The first movement of the Octet occupies almost half the length of the whole work, with an assured variety of textures, as well as effortless invention and development of memorable themes which avoid the sound ever becoming congested or tiring. As Susan McGinnis has said: 'The first two movements... shift back and forth between its orchestral aspect and that of a violin concerto, with the other instruments alternately providing background and trading contrapuntal lines, as well as joining together in *tutti* passages of unusual colour'. The slow movement is less obviously contrapuntal, but there is no shortage of interest. Mendelssohn then puts to good use his deep study of Bach and baroque counterpoint by starting the finale with a busy fugue subject in the 'cellos, which he combines with a song-like second theme and develops with edge-of-the-seat modulations (also throwing in a reference back to the theme of the scherzo). He gave specific instructions in the published score: 'This octet must be played in the style of a symphony in all parts; the *pianos* and *fortes* must be very precisely differentiated and be more sharply accentuated than is ordinarily done in pieces of this type.' It was first performed at the Leipzig Gewandhaus in 1836, with Rietz as one of the players; we have to wait until 1890 and Tchaikovsky's string sextet *Souvenir de Florence* for a comparably exuberant, sunny and life-affirming large chamber work for strings.

Wolfgang Amadeus Mozart 1756–1791

Clarinet quintet in A (K581)

Allegro
Larghetto
Menuetto – Trio I – Trio II
Allegretto con variazioni

Piano quartet No.1 in G minor (K478)

Allegro
Andante
Rondo (Allegro)

Adagio and fugue in C minor (K546)

Mozart's connections with the Danube are, so far as we can tell, exclusively Viennese. He visited the Imperial capital as a young man, but his most significant arrival in the city was as a member of the staff of Archbishop Colloredo of Salzburg, whose court was in the city for the accession of a new Emperor. Mozart was summoned there from Augsburg in March 1781. His relationship with his employer was never easy, the Archbishop treating Mozart as a low-level servant ('placed between the valets and the cooks', as Grove has it). Mozart constantly wanted more freedom and greater respect. In June 1781 he made the break, submitting his resignation. But he was in fact then dismissed by the Archbishop's chief steward, Count Arco – 'with a kick in the ass', as Mozart reported in a letter to his father Leopold. Leaving the Archbishop's service and risking surviving on his wits and his compositions was the making of Mozart, who then settled permanently in Vienna (though journeyed to Salzburg, Prague, Berlin and Frankfurt). All his greatest works – including two of the pieces being played in this Festival – date from between this arrival in the city and his death there ten years later. He called it '[A] magnificent place – and for my métier, the best place in the world'. However, this new mode of life caused a rift between the composer and his father, never repaired before Leopold's death in 1787.

The transition from chalumeau (looking like the recorder, but with a reed mouthpiece) to modern clarinet was almost complete by the 1780s, but composers then had to learn how to put the new instrument through its paces, which in turn required skilled performers. Mozart had the perfect collaborator in the virtuoso Anton Stadler (1753–1812): he and his brother Johann were both clarinettists, Anton playing regularly in the Vienna court orchestra. He had a version of the 'new' clarinet made with an extended lower range, covering close to four octaves altogether. It was for this 'basset clarinet' that Mozart wrote the Clarinet Concerto K622, probably also today's *Clarinet quintet in A*, for clarinet and string quartet, and the earlier 'Kegelstatt' trio K498, which Stadler certainly played with Mozart himself (viola) and Mozart's pupil Francesca von Jacquin (piano). The concerto and quintet share the same 'home' key of A. He completed the quintet in September 1789, after his last symphony and before his last two string quartets; but commentators see the work as a late return to his 'classical' style of the mid-1780s, the period of the six string quartets dedicated to Haydn. In K581, Mozart does not just show what the clarinet can do as a showy soloist, as Weber did in his concerto-like quintet for the same forces twenty-five years later. Instead, Mozart integrates the sound and the potential of the clarinet into the string lines in a real partnership-dialogue. This is evident from the clarinet's exquisite first entry in the opening 4/4 allegro; is reinforced in the sonata-form 3/4 slow movement in D; in the distribution of music between clarinet and strings in the minuet and two trios (Trio I, in A minor, is for strings alone); and in the brilliant variety of textures and speeds in the final movement's theme and five variations. To achieve such a subtle and satisfying result is a tribute to the composer's genius and to what Stadler was evidently capable of achieving in performance. 'Your instrument is so soft, so delicate in tone that no-one who has a heart can resist it', the critic Schink is reported as saying to Stadler.

Mozart was commissioned to write a set of 'Three Piano quartets' in 1785 but having written No.1 in G minor he was subsequently released from his obligations to complete the set since the first one was considered too 'challenging'. This incident backs up the evidence that Mozart was perceived in his own life-time to be a greatly talented composer who wrote 'difficult' music. However, it didn't prevent Mozart from writing another two and we're fortunate that he did, since both are splendid additions to the chamber music repertoire. In many ways Mozart was a revolutionary and it's difficult for us these days to understand how his music could have been considered avant-garde – yet it is also the earliest composition for such a combination of instruments and considered to be one of Mozart's finest creations, certainly one of the most popular and written in what he described as the 'key of fate,' as many of his masterpieces were.

In June 1788, Mozart and his wife Constanze moved from central Vienna to the north-west suburb of Alsergrund. Shortly afterwards, he wrote to a Masonic friend: 'I have done more work in the ten days I have been living here than in two months at my previous place, and if I weren't beset so frequently by black thoughts (which I have to chase away forcibly) things would be still better...' Whatever

depression was afflicting him, it was a very productive time, leading to his last and greatest three symphonies, as well as numerous chamber works including the *Adagio and fugue in C minor*. This started life in 1783 as an exercise in Bachian counterpoint – a strict fugue in C minor for piano four hands, which became K426. He started writing an accompanying Prelude, but never completed it; instead, on coming back to the idea five years later, he arranged the fugue for four string parts and added a short and operatic adagio to preface it, forming today's work. Of this Hans Keller wrote in 'The Mozart Companion': 'The introduction is Mozart at his very deepest and most esoteric, while the fugue is a masterly contrapuntal show-piece...'.

Anton (Antonín) Reicha 1770–1836

Grand Quintet for bassoon and string quartet in E flat

Allegro moderato
Lento, arioso
Menuetto – trio
Finale: presto

Reicha was a contemporary, and lifelong friend, of Beethoven, but little of his music is studied or played today. In his time, though, he was a significant composer across a wide range of genres, including operas, symphonies and concertos, as well as a notable theorist, writer about music and teacher (including of Liszt and Berlioz). From humble beginnings in Prague he rose via Bonn, Hamburg and Vienna (study with Salieri and Albrechtsberger) to become a professor at the Paris Conservatoire, succeeding Boieldieu (1775–1834) to a chair in the Académie française. He is chiefly remembered for his 49 wind quintets, which filled a significant gap (these days, 10 CDs), almost single-handedly continuing the tradition of music for wind ensemble which Mozart's Serenades and Divertimenti had so brilliantly encouraged. An online list of all Reicha's works dates today's substantial and tuneful *Quintet for bassoon and string quartet in B flat* to 1826, after he had settled permanently in Paris and not long before he took French nationality. It has no opus number – no surprise, as his are incomplete and unreliable, in part because many of his works were republished in different forms.

Gioacchino Rossini 1792–1868

Duo for 'cello and double-bass in D

Allegro
Andante molto
Allegro

This delightful work for an unlikely pair of instruments might be expected to come from the inconsequential but entertaining oddities of Rossini's later years, in the nearly four decades after he stopped composing operas. In fact, though, the *Duo for 'cello and double-bass in D* apparently dates from 1824, between his operas 'Semiramide' and 'Il viaggio a Reims'. As Robert Cummings has said: 'The whole works brims with bright colours and optimism': the lively and contrapuntal two outer movements frame a shorter song-like slow central movement.

Franz Schubert 1797–1828

String quintet in C

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

Piano quintet in A ('*The Trout*') D667

Allegro vivace
Andante
Scherzo: presto
Andantino – allegretto
Allegro giusto

Although Vienna has attracted many composers to move there from elsewhere (Mozart, Haydn, Beethoven and Brahms), Schubert is one of the few native Viennese composers bridging the end of the eighteenth century and the start of the nineteenth to have spent most of his short but astonishingly productive working life in the city. Schubert's *String quintet in C*, for string quartet with extra 'cello, is adored and revered by those lucky enough to play it, as well as by generations of concertgoers and listeners. Excerpts from it (often the sublime and otherwordly E major slow movement, though usually without its troubled and violent F minor central section) have been chosen by more than seventy castaways on BBC Radio 4's Desert Island Discs – not just professional musicians like Benjamin Luxon, Sir Mark Elder or Sir Michael Tippett, but also knowledgeable amateurs like Dame Joan Bakewell, Jonathan Pryce or Christopher Hampton. What explains the power which it enjoys and the respect with which it is now regarded? In part, it is the tragic externalities of the piece – written only two months before Schubert's death, with the composer knowing (like the singer in *Winterreise*) that the road ahead is cold and lonely and leads to the grave; and forgotten until its first performance in 1850 and publication in 1853. But on musical grounds alone it is superb and remarkable. It may have been inspired by Mozart's String quintet in G minor K515 and by Beethoven's Quintet Op.29. However, it breaks new ground in its overall scale (the first movement alone plays for close to twenty minutes, though no attentive listener will find this too long); in its bold and unconventional use of key changes; in the way Schubert develops and transforms themes; and how he exploits the tension between major and minor, as well as the range of sonorities made possible by the extra 'cello. Beyond – or between – the notes, the quintet appears to speak of the same questions of existence, beauty, the transience of life and its potential meaning as do Beethoven's final string quartets of the same period, even though its 'home' key is the usually mundane and cheery C major. Beethoven's sense of titanic struggle is replaced by Schubert's bittersweet lyricism.

It was during a three-month stay in Steyr, Upper Austria in 1819 with his friend the baritone Johann Michael Vogl that Schubert composed the *Piano quintet in A ('The Trout')* for piano, violin, viola, 'cello and double bass. The forces are the same as in a quintet in E flat from 1802 by Hummel; Schubert seems to have been encouraged to copy this instrumentation by his host in Steyr, a wealthy mine-owner and amateur cellist called Sylvester Paumgartner. It is a mostly genial and sunny work, with an 'open-air' feel not far from the mood of Schubert's Octet D803, still five years in the future. Its five-movement structure suggests a piece midway between a divertimento and a Beethoven-inspired 'serious' chamber work like the Schumann piano quintet (also being played in this Festival). Formally, there is a linking theme between all the movements (except the scherzo): it is the rippling and watery upward-moving piano figure which Schubert had already penned as the piano accompaniment for his song *Die Forelle* (The Trout) D550. The tune of the song (another suggestion from Paumgartner) then provides the theme for the quintet's fourth movement, a set of delicious and ingenious variations. Other distinctive features to listen for include kaleidoscopic key changes in unexpected directions; the piano part frequently high in the instrument's register and often in octaves; and the construction of both second and final movements as pairs of symmetrical sections in which the second section is a transposed (moved up or down the scale) version of the first. Like much of Schubert's music, the quintet had few if any commercial concert performances in the composer's lifetime; it was not published until 1829, the year after his death.

Robert Schumann 1810–1856

Piano quartet in E flat Op.47

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

Märchenerzählungen Op.132

Lebhaft, nicht zu schnell
Lebhaft, sehr markiert
Ruhiges tempo mit zartem Ausdruck
Lebhaft, sehr markiert

Piano quintet in E flat Op.44

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

Before the seeds of Schumann's mental instability (which we might now call 'bipolar disorder') became obvious, he had a period of miraculous inspiration and productivity in 1842, the second year of his marriage to Clara Wieck. It was his Chamber Music Year, resulting in his three string quartets, the Piano quintet in E flat (see below) and the *Piano quartet in E flat.* As its opus number suggests, it follows hard on the heels of the quintet, but it is the second example of Schumann's activity in this genre (the first, in C minor, was an early work from 1829). It shares the same 'home' key as the quintet and is sometimes treated as that work's 'creative double'; like the quintet, it is 'piano-driven', but in structure and expression it feels more conventional, and in its arrangement of movements and opening gestures has been interpreted as more clearly influenced by Beethoven (in particular his String quartet in E flat Op.127 – the same key again) than the quintet. Its scherzo, placed second as Beethoven often did, has a remarkably syncopated second trio section, other parts of the movements coming close to Mendelssohnian 'faery'. The slow third movement asks the cellist to tune the C string lower in order to play a sustained B flat pedal note under staccato scales in the viola and violin – here, the piano accompanies, rather than leads, until the movement's G flat major central section. At the end, a violin obbligato passage previews the first theme of the final movement, which starts out like a fugue but is actually in sonata form, with a lengthy coda at the finish.

Schumann composed the four movements for clarinet, viola and piano which comprise his late work *Märchenerzählungen* ('Fairy stories') between the 9th and 11th October 1853. This was a few weeks after the twenty-year-old Brahms first arrived (with an introduction from Joachim) in the Schumann household. It was also a point of crisis in Robert's relations with the authorities in Düsseldorf, who were insisting that he should give up his increasingly erratic conducting activities as the city's Music Director. Not far ahead lay his final breakdown and attempted suicide. Despite this difficult psychological context, the music is rhapsodic and light-hearted. John Palmer points out that the four movements are linked by a recurring motive which appears early in the first movement ('Lively, not too fast'). In the second movement ('Lively, very accentuated'), the motive appears at its start in a fast, triplet rhythm, which gives way to more placid central section. The slow movement ('A calm tempo with delicate expression') is more lyrical; an augmented version of the recurring motive appears at the start in the accompaniment, then again in a duet between clarinet and viola. The finale ('Lively, very accentuated' again) contains a dotted-rhythm version of the motive, which returns in the movement's slow middle section. None of the pieces, characterful though they are, relate to a specific fairy story, but together they evoke a mood of wistful yearning, with the possibility of magic.

Schumann's *Piano quintet in E flat*, written in a few weeks in the autumn of 1842, was a pioneer in bringing Schumann's own instrument – the piano – together with a string quartet; it may reflect developments in the design and construction of pianos that such an ensemble became workable for the first time. The first movement opens with a bold theme, as brilliant as the movement's title suggests, though this dissolves into lyricism almost immediately; the combinations of piano-with-strings and piano-against-strings are specially successful in this movement. The rondo-form second movement starts with a march theme in C minor, interrupted by a tempestuous F minor section (which Mendelssohn may have encouraged Schumann to include); the scherzo which follows makes the most of a simple rising and falling scale, and includes trios in G flat and (Hungarian-sounding) in A flat minor. The finale is another rondo, with wide-ranging key changes and a fugal coda. This quintet is always considered – together with the Brahms in F minor (1864) and Dvořák No.2 in A (1887) – as one of the finest examples of this genre in the whole of the nineteenth century. Mendelssohn gave the first (private) performance in December 1842 and Clara the first public performance, at the Leipzig Gewandhaus, in January 1843.

Bedřich Smetana 1824–1884

Piano trio in G minor Op.15

Moderato assai
Allegro, ma non agitato
Finale: presto

String quartet No.2 in D minor

Allegro
Allegro moderato
Allegro non più moderato, ma agitato – e con fuoco
Presto

Rightly called 'the father of Czech music', Smetana was a child prodigy, performing on the piano in public at age 6 and writing his first composition at age 8. In adulthood he became a good friend of Liszt and composed symphonic poems on Lisztian lines. Two of his operas 'Dalibor' and 'The Bartered Bride' ('the incomparable masterpiece of folk-opera' – the Oxford Concise Dictionary of Music) were failures at their first performances. It was after complete deafness had caused him to abandon conducting in 1874 that he completed the sequence of six orchestral tone-poems 'Má Vlast' (My Country), which powerfully represented aspects of Czech landscape, history and culture; his two string quartets also come from this late period, both combining programmatic elements from his life with Czech themes.

The *Piano trio in G minor* dates from 1855; Smetana wrote it in memory of a daughter who died that year at he age of four (he lost two more of his four daughters at a young age; only one survived to adulthood). The violin opens the trio solo in the 'home' key, then being joined by the other instruments. This first movement has a tragic mood, relieved by the second subject which moves into B flat major; but the final coda returns to G minor. The opening of the second movement remains in the same key, with a slower and more delicate second section, then a passage of solemn dotted chords in C minor, reminiscent of Schumann. The last movement starts with a theme from Smetana's Piano sonata in G minor (the same key again), which leads to a more lyrical theme for 'cello; after alternation between the two, a funeral march arrives before the principal subject returns. The work ends in G major.

The *String quartet No.2 in D minor* dates from 1882–1883; it is less well known than the equally autobiographical No.1 in E minor ('From my life') from six years before. The progress of syphilis made it increasingly hard for Smetana to sustain concentration: his doctor advised against any composing, as well as even reading for more than a quarter of an hour. These difficulties, as well as his anguished mental state, show clearly in the time it took him to complete the second quartet, as well as in its fragmentary and condensed structure. Many see its inspiration in late Beethoven, as 'the diary of a soul'. In an even more direct parallel, it represents, in Smetana's own words, 'the turbulence of music in a person who had lost his hearing'. Even the composer said he had difficulty understanding the form of the first movement; the least unconventional movement is the polka, in second place. As Professor Jan Smacny, a Czech music specialist, has said: 'Contrapuntal ideas jostle with material which is almost vocal in rhetoric, looking forward to the expressive passion of Janáček'. The quartet was published posthumously in 1889.

Louis (Ludwig) Spohr 1784–1859

Nonet in F Op.31

Allegro
Scherzo: allegro
Adagio
Finale: vivace

Spohr was a successful violinist and prolific composer of Beethoven's generation (more than 150 works with opus numbers). He was born in Braunschweig in Lower Saxony and had a long career as a court musician at Gotha and Kassel. But he also spent time in Vienna, where, like Hummel, he knew Beethoven well; Spohr's own works seem to have borrowed some of Beethoven's reputation, at least in his lifetime. Today's *Nonet in F* from 1813 was the fruit of a deal between Spohr and Johann Tost, one-time violinist colleague and friend of Haydn in the Esterházy

orchestra, as well as dedicatee and Haydn's commercial agent for three sets of his string quartets (Op.54, 55 and 64). Tost established himself in Vienna in 1790 and became a successful cloth dealer. He offered Spohr a salary in return for three years' exclusive performance rights to any works Spohr composed during his stay in the Habsburg capital. The Nonet was one of the results: the first work in musical history actually to bear the title (it is sometimes also called 'Grand Nonetto'). It gained immediate popularity, setting a model for other composers to emulate. Many who did so, like Onslow (1851), Stanford (his 'Serenade' of 1905) and Martinů (1959), copied the instrumentation Spohr had chosen: a wind quintet of flute, oboe, clarinet, bassoon and horn with violin, viola, 'cello and double bass.

The first movement opens with a gentle melody on the violin, picked up by the woodwind; its second subject is a short, lyrical phrase over a rolling accompaniment. A short development follows, with the woodwinds in the forefront; then a recapitulation. The scherzo begins with an upward phrase in the double bass, which could have meant drama, but a lyrical melody arrives in the woodwind, which again dominates, except in the first trio, which has an important part for the solo violin. Spohr then repeats the first part of the movement, a second trio then beginning with a downward phrase on the clarinet, echoed by other individual winds; the music from the first section returns one last time. The slow movement opens with strings alone, in a version of the first movement's opening phrase, then combined with a new melody from the violin, which passes like a baton to each of the other instruments. The final movement is, as James Meek suggests, 'dominated by a perky figure that rises up the scale only to fall into a little swirl of notes below'. There are hints of Beethoven throughout the Nonet, though early Schubert symphonies might be a better comparison: it is a genial and easygoing work with the feel of a divertimento rather than of 'serious' chamber music.

Richard Strauss 1864–1949

Metamorphosen, Study for 23 solo strings

Strauss started work on a new single-movement piece for strings in spring 1944; it began for small forces and gradually expanded to the twenty-three solo strings of its final version (ten violins, five violas, five 'cellos, and three double basses). He completed this on 12 April 1945 – the same day that Franklin D Roosevelt, 32nd President of the USA, died in office . Its title looks back to the long narrative poem by the Latin poet Ovid: a work that has inspired innumerable works of art, literature, plays and opera down the centuries, including Strauss's own opera 'Dafne' (1938). Strauss's direct source was a short Goethe poem which he originally intended to set for chorus; instead, the musical material for this went into *Metamorphosen.* The moment in history, and Strauss's sense of belonging to a version of German culture traduced by the Nazis and now being destroyed, may explain its sombre and elegiac mood, with a descending chromatic bass line at the start and the predominance of a gloomy C minor. Towards its final section, the funeral march theme (in C minor again) from the second movement of Beethoven's Symphony No.3 ('Eroica') enters in the bass line, Strauss adding the text 'In Memoriam' in the score at this point. The significance of this was once thought to be that Strauss was refusing to honour Hitler, as Beethoven had done in changing the dedication of his symphony from Napoleon to 'A Great Man'. But, as Alec Ross suggests: 'In the light of the hidden citation of Goethe's line "No-one can know himself", it is more likely that the hero being laid to rest is Strauss himself.' Strauss himself never gave any direct clue about the significance of the work or its title. It was the start of his miraculously heartfelt and luminous series of final works, including the Oboe concerto and the Four last songs. Here the post-Wagnerian excesses of orchestration and chromaticism give way to direct and moving bittersweet regret, with moments of tender beauty. Today's performance is of the composer's early version for string septet (two violins, two violas, two 'cellos and a double bass), the short score being discovered in Switzerland in 1990, then realised by Rudolf Leopold and first performed in public in 1994.

Josef Suk 1874–1935

Piano quintet in G minor Op.8

Allegro energico
Adagio religioso
Scherzo
Allegro con fuoco

Suk became famous on several counts: as a composition student of Dvořák at the Prague Conservatoire (whose daughter Otilie he married in 1898); as one of the founders (and second violin) of the Bohemian Quartet; as a composer of a wide range of music; and as Director of the Prague Conservatoire from 1922 for much of the rest of his life (Martin was one of his students). His orchestral music has enjoyed something of a renaissance in the concert-hall and in recordings recently, notably his powerful Symphony No.2 in C minor 'Asrael' of 1905–1906, written after the deaths of his wife and father-in-law. It is time also to rediscover his chamber music. The *Piano quintet in G minor* dates from 1893 (revised in 1915); Suk wrote it in order to allow his own quartet to have new work to perform together with a pianist. The opening movement, based in the 'home' key, is as energetic as its title suggests, though there is a long section in G major (the movement ends in the major after returning to the original G minor opening material, then a coda). The second movement, the longest of the four, begins with a chant-like chorale in the strings over soft piano arpeggios, but the music gradually builds to a grand climax. The extended scherzo is based on a pentatonic theme, characteristic of Bohemian melody and reminiscent of Smetana and Dvořák; its trio pays brief homage to his father-in-law's own second Piano quintet Op.81 (1888), before the scherzo material returns. The rhythm of the energetic main theme of the finale again suggests Bohemia; the movement includes an important fugato passage and inventively uses and transforms material from the opening movement. Suk's music can be heard as distinctively Czech, but his musical language is not merely derived from Dvořák; this Piano quintet is dedicated to Brahms, who advised and encouraged Suk and whose own Piano quintet in F minor Op.34 (1864) Suk must have known.

Pyotr Ilyich Tchaikovsky 1840–1893

String Sextet in D minor Op.70 (*Souvenir de Florence*)

Allegro con spirito
Andante cantabile e con moto
Allegretto moderato
Allegro con brio e vivace

In the summer of 1890, after a trip to Florence, Tchaikovsky set to work on his String Sextet in D minor ('Souvenir de Florence'). It was an unusually favourable time for Tchaikovsky whose life was otherwise a rather tortured one, much in evidence right from the opening of the first movement as the strings launch into an impassioned entrance, declaring its intensity right from the start. This sense of temperament and struggle from the beginning may be explained by the initial challenge he felt in composing it – "I began it three days ago and am writing with difficulty, not for wont of new ideas, but because of the novelty of the form" he wrote to his nephew. "One requires six independent yet homogeneous voices. This is unimaginably difficult." However, as the work progresses, it demonstrates Tchaikovsky's natural genius as an imaginative melodist who then takes us through an essentially Romantic but scholarly journey, each movement inhabiting its own characteristic and essence which imbues the sextet with tremendous clarity and variety. Once this masterpiece was completed, Tchaikovsky himself admitted with pride and relief: "What a wonderful thing the sextet is! It felt so natural, with such a wealth of resources!"

Biographies

Over the past few years a number of musicians who feature in this Festival also appeared in the evolving concert series upon the North York Moors. Every one of them was struck by the experience as a whole – the audiences, the sacred buildings, the landscape and general feeling of escape and freedom. As one observed, 'how rewarding to be playing music for all the right reasons'; in stressful high profile careers it is easy to forget how glorious a relaxed performance can be, surely the true origin of music making? Music *is* nature – therefore how better to express this than within nature itself? The tremendous success of the first three Festivals has set the standard and expectation not only for the audiences but for us musicians too who savour the chance to work towards such an event, in some ways a unique one. All are fine musicians in their own rights with busy diaries, years of concertising and from the highest level of training yet all share this love of music and the binding friendships which manifest through the medium of chamber music, that most noble form. It is a Festival based on passion and camaraderie, respect and celebration.

Jamie Walton
ARTISTIC DIRECTOR

Kate Aldridge Double-bass

Kate Aldridge was born in Dorset and began learning the double-bass aged 11. She studied at the Royal College of Music with Peter Buckoke and during this time gained places on both the Orchestra of the Age of Enlightenment Experience for Young Players and the London Symphony Orchestra String Scheme. After graduation she went on to do a Postgraduate Diploma in Historical Performance at the Royal Academy of Music where she was taught by Chi-chi Nwanoku and supported by a Winifred Disney Award. She graduated with distinction in 2005, spending a year with the Southbank Sinfonia and is now a busy freelancer, based in London but travelling the world whenever possible. She specialises in period performance and works regularly with the Musical and Amicable Society, the Orchestra of the Age of Enlightenment, Music for Awhile, the Hanover Band, Florilegium, the Gabrieli Consort and La Nuova Musica. Kate also works with the Carl Rosa Opera Company, Southern Sinfonia and the London Contyemporary Orchestra. Chamber music highlights include performances of the Beethoven Septet and Schubert Octet with the combined forces of the Aurora Ensemble and the Sacconi Quartet. In January this year, Kate climbed Mount Kilimanjaro to raise funds for the charity Meningitis UK.

Daniel Bates Oboe

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

Sarah Beaty Clarinet

Born and raised in the North-East of England, clarinetist Sarah Beaty studied at the Royal Northern College of Music and The Juiliard School in New York City. Now living in London Sarah is passionate about music education, cultivating new generations of musicians and music lovers, performing chamber music around the world. In New York City Sarah has appeared as a recitalist, chamber musician and concerto soloist at Carnegie Hall and in London Sarah has given recitals at the Wigmore Hall, the Royal Festival Hall and the Queen Elizabeth Hall, the latter in which she performed as a winner of the 2009 Royal Overseas League Competition. Sarah was a 2009 fellow of Carnegie Hall's 'The Academy' in New York, a programme which involved teaching in public schools and performing chamber music at Carnegie Hall. Sarah has participated at the Marlboro Music Festival, Prussia Cove's Open Chamber Music, Italy's Spoleto Festival and the Lucerne Festival. She has collaborated with the Callino, Brodowski and Elias String Quartets, the Aronowitz and Metropolis Ensembles, and with artists such as Mitsuko Uchida, Radavan Vlatkovic, and Peter Wiley. Sarah is a member of New York's The Declassified and The Ikarus Chamber Players.

Dave Bentley French horn

David studied the horn at the Guildhall School of Music and Drama and since leaving, he has performed with many of the UK's leading period instrument ensembles and is currently a member of the Academy of Ancient Music, The Orchestra of the Age of Enlightenment and The Hanover Band. Recenctly David recorded the Bach Brandenburg Concerto No.1 for both Richard Egarr and Sir John Eliot Gardiner and given performances of it on tour throughout the world in festivals and halls throughout Asia, USA and Australia as well as here in the UK. David also performs on the modern horn in a broad spectrum of genres and venues and regularly plays in some of the West End Productions and freelances with groups including The London Sinfonietta, The Orchestra of the Royal Opera House, The Royal Philharmonic Orchestra and The London Chamber Orchestra. David spends a large proportion of his time teaching at the Junior Department of The Guildhall School of Music and Drama and for groups such as the National Youth Wind Ensemble; many of his students have gone to become professional horn players and is currently working on encouraging his own five children to follow their musical endeavours!

Jane Booth Clarinet

Jane Booth is a specialist in the early clarinet and chalumeau. In addition to her work as Head of Historical Performance at the Guildhall School of Music and Drama, London she has pursued a busy international career, playing all over the world with the Orchestra of the Age of Enlightenment, Avison Ensemble, Orchestre des Champs-Elysées, English Baroque Soloists, Tafelmusik, Gabrieli Consort, The Sixteen, Anima Aeterna, Amsterdam Baroque Orchestra, London Handel Orchestra and The Academy of Ancient Music under some of the world's most eminent conductors. Her repertoire is vast and extends from the works of Handel, Telemann and Vivaldi through to Wagner, Mahler and Debussy – all on historically appropriate instruments. Jane is also much in demand as a chamber musician and concerto soloist in the UK, North America, Japan, Australia and Europe. Jane's most recent CD releases are, *Theme and Variations*, recorded with the Eybler Quartet (Toronto), includes Mozart's Clarinet Quintet and works by Backofen one of which features the Basset Horn (Analekta) and *Clarinets by Arrangement*, a programme of nineteenth century arrangements of popular works employing basset clarinet, basset horn and fortepiano. Other recording projects include Mozart Gran Partita (Harmonia Mundi); chamber music by Schumann and Schubert.

www.janebooth.net

Ilyoung Chae Violin

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

Alexandra Dariescu Piano

Featured as BBC Music Magazine's Rising Star in June 2011 having toured Argentina, Alexandra Dariescu is an outstanding communicator, hugely popular with audiences. Selected by Young Classical Artists Trust in 2008, Alexandra was a Laureate at the Verbier Festival Academy where she won the CUBS Prize in Switzerland. She went on to win the Guildhall Wigmore Hall Prize and the Romanian Ambassador's award for her outstanding contribution to promoting Romania's image in the UK, as well as the Maurice Ravel Prize in France. Highlights in Alexandra's 2011/2012 season include her Carnegie Hall debut in New York, joining Andras Schiff in his "Perspectives" residency, five performances with the Royal Philharmonic Orchestra, collaboration with the BBC Symphony Orchestra and Jiří Bělohlávek, Cheltenham Festival broadcast on BBC Radio 3, Bridgewater Hall and the release of her CD on Champs Hill Records.

Alexandra is the first pianist to be mentored by Imogen Cooper through the Royal Philharmonic Society/Young Concert Artists Trust Philip Langridge Mentoring Scheme and has performed with the Belcea quartet. Alexandra studied at Pocklington School in Yorkshire, the Royal Northern College of Music and at the Guildhall School of Music and Drama.

www.alexandradariescu.com

Lisete da Silva Recorder/flute

Lisete da Silva was awarded a full scholarship to the Royal Academy of Music in London where she received numerous prizes and has subsequently pursued a varied career as a soloist, teacher, director and ensemble player. Professional engagements have included performances with the Handel Orchestra, Orchestra of the Age of Enlightment and she has performed at some of Europe's and Brazil's most prestigious venues including the Barcelona Early Music Festival, the Aldeburgh Festival, the Edinburgh Festival, Tatui Early Music Festival (Brazil) and the City Festival in Athens. She has performed at the Purcell Room, Cadogan and Wigmore Hall and given numerous broadcasts for BBC radios 2 and 3, BBC World Service, Radio and Television of Catalunia and Slovenian Radio.

She is currently professor of Recorder, Baroque flute and chamber Music at the Blackheath Conservatoire of Music and the Arts where she also directs Blackheath Baroque and coordinates Early Music. She is a founder Member of Spirituoso, Handel House's Ensemble in Residence from 2009-2011 and currently Associate Artist at St. George's in Bloomsbury. Lisete has recently recorded two CDs of music by Dornel and Bach's "Musical Offering" available on the Naxos and Somm labels and is currently researching the role of woodwind and its development in J.Ph. Rameau's works.

Leo Duarte Oboe

Fresh out of London's Royal Academy of Music Leo is fast establishing a reputation as an oboist of the highest calibre. He has made appearances as a concerto soloist and chamber recitalist at London's Wigmore Hall and St Martin-in-the-Fields, as well as tours of Italy, Russia and Bavaria. He has also performed live on BBC Radio 3 as a duo with harpsichordist, Laurence Cummings. He now works regularly with many of the UK's finest historically informed orchestras including The Orchestre Révolutionnaire et Romantique, The English Baroque Soloists and The Orchestra of the Age of Enlightenment. He has also appeared as guest-principal oboist with The Academy of Ancient Music, The Dunedin Consort and The Sixteen. Leo began his oboe studies at the age of fifteen with Josephine Lively and Chris O'Neal going on to complete his undergraduate at the Royal Academy of Music with Celia Nicklin and Tess Miller. He continued his education there, fulfilling his long-held desire to pursue the playing of early oboes, under the tutelage of James Eastaway and Katharina Spreckelsen and finally graduated with a Masters degree with Distinction and the coveted DipRAM for an outstanding final recital in June 2011.

Madeleine Easton Violin

The Australian violinist Madeleine Easton has forged a unique career combining both period and modern performance practice. After winning a scholarship to study at the Royal College of Music with Dr Felix Andrievsky, she began working with orchestras such as the Gabrieli Consort, the Orchestra of the Age of Enlightemnent and the Academy of Ancient Music, along side which she performs regularly with the London Philharmonic Orchestra, the City of Birmingham Symphony and many more. Teaching and directing involves a large part of her life, specifically at the Royal Academy of Music where she has directed the Bach Cantata series over the last 3 years. Further to her work teaching period style on modern instruments, she was invited to lead and coach the world orchestra at the Schleswig Holstein Festival in Germany this year. Madeleine is invited regularly to guest lead orchestras such as the Orquesta Sinfonica de Madrid and the London Orchestra da Camera and travels back to Australia as guest concert-master of the Australian Brandenburg Orchestra several times a year. She made her concerto debut with La Philharmonie de Toulouse this year and will make her debut as soloist with the Australian Brandenburg Orchestra in 2012. She has just recorded the piano trios by Castillon.

www.madeleineeaston.com

Dan Edgar Violin

Daniel Edgar studied the violin at Chetham's School of Music in Manchester with Richard Milone and Ben Holland. He developed an interest in early music during his undergraduate degree at the University of York and later studied the Baroque violin with Simon Jones, taking classes with Rachel Podger and Andrew Manze. Both Daniel's MA in performance practice and his PhD on the use of scordatura in the violin music of Heinrich Biber were funded by the Arts and Humanities Research Council. Daniel enjoys a busy performing and recording schedule with ensembles such as The Sixteen, The King's Consort, Retrospect Ensemble, Dunedin Consort, The English Concert, Classical Opera Company and Yorkshire Baroque Soloists. As a being a member of the chamber ensemble Compagnia d'Istrumenti, one of the University of York's ensembles in residence, he also teaches Baroque violin and is joint director of the University's Baroque Ensemble. He is also a member of the newly formed chamber group The Band of Music and this ensemble has given concerts and workshops in Baroque dance across the UK. The group is currently preparing to record its first CD in June this year and this is Daniel's first appearance at the Festival.

Gavin Edwards French horn

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

Gavin's professional career started in 1997 as the principal horn in the Orchestre Symphonica de Tenerife, where he played for a season before returning to England to join the Hanover Band as they recorded their series of Beethoven Symphonies. This experience allowed Gavin to start working with all the Classical ensembles, appearing as a regular member of the Hanover Band, The English Concert, The Orchestra of the Age of Enlightenment, English Baroque Soloists, Orchestre Révolutionairre et Romantique, The London Classical Players and The Academy of Ancient Music all of whom he has made many recordings with. Gavin is married to the flautist Utako Ikeda and has a daughter Emma, who is also a gifted horn player.

Tommy Foster Percussion

Born and brought up in Edinburgh, Tommy read Music at the University of Glasgow, where he was also an Organ Scholar. He then took up a Postgraduate Scholarship at the Royal Academy of Music in London where he studied Timpani and Percussion with Simon Carrington and Stephen Quigley, and found his niche. Tommy has enjoyed a wide-ranging career as a musician and as well as performing with all of the major London Orchestras, Tommy is a regular guest principal with the Academy of St Martin-in-the-Fields with whom he has toured extensively and internationally. He is a noted exponent of Early Music and has worked with the Academy of Ancient Music, the Gabrieli Consort, Hanover Band, New London Consort and the Orchestra of the Age of Enlightenment. Tommy has been a member of the Royal Shakespeare Company band in London since 2004. In 2010 he moved to North Yorkshire with his family to take up a unique position at Ampleforth Abbey and College where he is now Head of Woodwind Brass and Percussion, Director of the College Orchestra and assists with the Abbey's Schola Cantorum. This is his first appearance at the North York Moors Chamber Music Festival.

Jane Gower Bassoon

Since graduating from the Canberra School of Music in 1992 Jane has specialised on historical bassoons, ranging from the dulcian to early 20th century French instruments. Jane is principal bassoonist of Sir John Eliot Gardiner's acclaimed orchestras, the *English Baroque Soloists* and *Orchestre Révolutionnaire et Romantique*, as well as Concerto Copenhagen. An active chamber musician, in 1999 she founded the quartet for bassoon and strings *island*, which has just released its fourth CD for ARS. In 2005 she was Musical Director of the Barossa Music Festival, South Australia, and in 2010 launched the chamber music series *Barossa Klassik* with *Torbreck Vintners*. Since 2007 she has lectured at the Royal College of Music, London. With a growing collection of original instruments on which she also performs, Jane is in increasing demand as a soloist on the historical bassoon. In 2002 she recorded Mozart's bassoon concerto with *Anima Eterna*, and her cadenzas and performance practice notes for this concerto were published in 2003 by Bärenreiter. Her latest solo CD is of three bassoon concertos of Franz Danzi, with the *Kölner Akademie*. It is with great pleasure that we welcome her back to the North York Moors Chamber Music Festival.

Photography: Helen White

Caroline Henbest Viola

Caroline Henbest studied at the Yehudi Menuhin School and the Guildhall School of Music with Robert Masters and David Takeno. After 10 years as violist in the Mistry string quartet, she moved to Australia to take up the position of Principal Viola with the Australian Chamber Orchestra. Caroline has performed concertos with the Australian Chamber Orchestra in Australia, USA, Malaysia, China, Singapore, Spain and the UK. She has regularly partnered Richard Tognetti in Mozart's Sinfonia Concertante. She has worked extensively as a teacher, having taught at Monash University, Melbourne University, and the Sydney Conservatorium of Music, where she fulfilled a year's contract as Senior Lecturer. She is a regular participant at chamber music festivals throughout the world, including the IMS Prussia Cove 2007 tour, which was awarded the Royal Philharmonic Society chamber music award and has performed as Guest Principal Viola with the Sydney Symphony, Melbourne Symphony, Philharmonia Orchestra, Hong Kong Philharmonic, City of London Sinfonia, Scottish Chamber Orchestra and Glyndebourne on Tour. Caroline is based in Melbourne, where she is a member of the Melbourne Chamber Orchestra and teaches at the Australian National Academy of Music.

Adam Johnson Piano/Conductor

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

www.nlso.org

Guy Johnston 'Cello

Over the last decade, Guy Johnston has forged a place as one of the leading 'cellists of his generation playing with many international orchestras and festivals, which includes directing his own Hatfield House Chamber Music Festival (www.hatfieldhousemusicfestival.org.uk) which has he just set up. Early recognition includes winning the BBC Young Musician of the Year 2000, winning a Classical Brit Award and performing at the 2001 Opening Night of the Proms where he also appeared in the chamber music series. He has performed concertos with many world-class orchestras such as the Royal Philharmonic Orchestra, English Chamber Orchestra, City of Birmingham Symphony Orchestra, Northern Sinfonia, Budapest Strings, European Union Chamber Orchestra. Guy is a founder member of the award-winning Aronowitz Ensemble and regularly attends Prussia Cove including a tour in October last year. He has recently been appointed Professor of 'Cello at the Royal Academy of Music and is a patron of numerous charities including Future Talent, Harpenden Musicale, Cellos Rock! and the Neimann Pick Disease Group, recently running the London Marathon to help raise £20,000 for the Brain Injury Rehabilitation Trust. Guy recently had the honour of meeting the Queen at Buckingham Palace for his contribution to the Performing Arts.

www.guy-johnston.com

Min-Jin Kym Violin

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

www.min-jin.com

Denitsa Laffchieva Clarinet

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

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

Nia Lewis Violin

Nia Lewis studied the violin with Clare McFarlane at Chetham's School of Music in Manchester, and with Jonathan Sparey during her undergraduate degree at the University of York. She was awarded Arts and Humanities Research Council grants to pursue her postgraduate research at York, during which time she studied Baroque violin with Simon Jones, and she completed her PhD on rhetoric and Classical performance practice in 2008.
Nia regularly appears with period-instrument groups such as The Sixteen, The King's Consort, Retrospect Ensemble, Yorkshire Baroque Soloists, The Gabrieli Consort, Dunedin Consort and Classical Opera Company. Nia has recently formed a new ensemble, 'The Band of Music'; the players' aim is to bring together their passion for performing and researching the rich repertoire of the Baroque period. They have given concerts and Baroque dance workshops throughout the UK.
Alongside her performing career, Nia is dedicated to education; her chamber group Compagnia d'Istrumenti is Ensemble in Residence at the University of York. She has recently given lectures and classes at the Royal Welsh College of Music and Drama, and at Leeds, Sheffield and Manchester Universities, so is evidently very comfortable up north!'.

Photography: Chris Dunlop

Jack Liebeck Violin

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

www.jackliebeck.com

Kelly McCusker Violin

Kelly McCusker studied at the Purcell School before gaining a distinction in Music Performance for her Masters Degree at Kingston University. There she studied with Gabrielle Lester (CBSO principal) and Mica Comberti (baroque violin) before becoming a visiting violin tutor at the Conservatoire and Birmingham University. She performs with a variety of groups including *Sinfonia Viva, Jocelyn Pook Ensemble* as a violinist and vocalist, (theatre and film projects), RSC (in Stratford and on tour in Washington DC) and *Longborough Opera* which has included performing Wagner's "Ring" cycle.

Kelly also performs on the Baroque and Classical violin with numerous ensembles namely *The London Handel Players*, *The City of London Chamber Players* and *St. James Baroque* with whom she performed at the BBC Proms in 2000. More recently, she was appointed leader of *Orchestra of the Baroque* (recordings include The Fairy Queen and a Scarlatti Mass) and is also a member of the CBSO baroque ensemble, *Ex Cathedra*, *Haydn Festival orchestra* and the *Corelli Ensemble*. Kelly is a principal member of the *Hanover Band*. Her string quartet, '*Astaria*', have just released their first CD celebrating music from South America and Spain and have a very busy schedule ahead touring the UK in 2012-2013.

Robin Michael 'Cello

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

Simon Oswell Viola

Simon Oswell's training began in Brisbane before going on to study in the United States. Early successes included awards in the Australian National Concerto Competition playing the Walton and Hindemith concertos. During this period Simon co-founded the Petra String Quartet, actively commissioning and performing Australian works. Notable performances include the Australian premiere of Boulez's 'Le Marteau sans Maitre' and performances of Berio's 'Sequenza' for solo viola. Living in the United States for over 20 years, Simon was actively involved in the Hollywood recording scene and recorded the soundtracks to over 800 films, as well as working with Barbra Streisand, Elton John, Rod Stewart, Alicia Keys, and the Eagles. He also continued his interest in solo and chamber music, joining Los Angeles based groups, the Capitol Ensemble and Pacific Serenades. Simon has held numerous Principal Viola positions including those at the Carmel Bach Festival, the Hollywood Bowl Orchestra, the Mozart Classical Orchestra and has appeared as Guest Principal Viola with the Queensland and Melbourne Symphony Orchestras, the Australian Chamber Orchestra as well as participating in the Australian Festival of Chamber Music and the Oxford May Music Festival run by Jack Liebeck. He lives in Melbourne where he frequently teaches and performs.

David Pipe Organ

Born in London in 1983, David Pipe read Music at Cambridge University as Organ Scholar of Downing College, later studying organ at the Royal Academy of Music having gained a postgraduate entrance scholarship. His organ teachers have included David Titterington, Susan Landale and Lionel Rogg. David appears regularly as an organ recitalist where he has given recitals in Westminster Abbey and Westminster Cathedral. Also an accompanist and conductor he taken tours across to Vermont and Colorado in the USA; he also recently performed Poulenc's Organ Concerto with Sheffield Symphony Orchestra. David Pipe has worked as both organist and conductor on BBC television and radio, featuring on several recordings as organist and continuo player. His first solo recording, a disc of original organ works and transcriptions by Liszt and Brahms, will be released later this year on the SFZ Music label. David became Assistant Conductor of York Musical Society in September 2010, and has conducted them in works including Handel's Samson and Mozart's Requiem. David came to York Minster in September 2008, having previously worked at Guildford Cathedral; he was appointed Assistant Director of Music in York September 2010. David is increasingly in demand as a teacher.

www.david-pipe.co.uk.

Photography: Phil Conrad

Nazrin Rashidova Violin

Azerbaijani-British violin virtuoso, Nazrin Rashidova has been performing on stage since early childhood, making her concert debut at the age of 3 in one of the most prestigious halls in Baku. And establishing FeMusa in summer 2008 – Britain's first female chamber orchestra since the 1950's, which was also featured on BBC World News, is the latest string to an already accomplished bow. She was an experienced international performer by the time the Cairo Opera House awarded her a Gold Medal after an exceptional solo recital as a six-year-old. Nazrin studied at The Purcell School of Music and was accepted to the Royal Academy of Music at the age of 15. A participant and prizewinner of several international violin competitions, Nazrin has performed extensively around the world and her most notable appearances have included playing for HRH The Prince of Wales, HM The Queen of Jordan and the late President of Azerbaijan on numerous occasions. Nazrin is now playing on a violin after G.B Guadagnini Milan 1753 'Straus' (Royal Academy of Music Collection) by Professor David Rattray, London 2009 and with an 1890 Lamy bow, generously gifted to her by James Smillie. She is very excited to be championing Eastern European music at this Festival.

www.nazrin.co.uk

Joel Raymond Oboe

Joel Raymond studied modern and baroque oboes at Birmingham Conservatoire graduating with BMus(Hons) in 2002. Subsequently he received a scholarship to study historical oboes at The Royal Academy of Music, graduating with their highest diploma for performance, the Dip. RAM. This was when he developed a passion and interest for historically informed performance and took his career in this direction. In 2011 he was made an Associate of the Royal Academy. He is currently plays principal oboe with The Hannover Band, La Nuova Musica, The International Baroque Players, Sounds Baroque and The Little Baroque Co. In addition he has performed with The Academy of Ancient Music, Ex Cathedra, The Orchestra of the Age of Enlightenment, English Touring Opera, The European Union Baroque Orchestra and the Australian Chamber Orchestra. He is a founding member of 'The Oboe Band' an ensemble of 3 oboes and Bassoon and recently founded his own chamber group Ensemble Rosenberg. Joel makes oboes and recorders based on 18th Century originals performing and recording on his own instruments.

Jane Rogers Viola

Jane Rogers studied at St Edward's College in Liverpool and the Royal Academy of Music, London. During this time she gained a place in the European Union Baroque Orchestra after which she embarked upon a busy career in the field of Historical Performance. She was a member of both the Eroica and Amsterdam String Quartets and a founder member of Florilegium and is currently Principal Viola with the Dunedin Consort, Brecon Baroque, The English Baroque soloists, The Amsterdam Baroque Orchestra and the Academy of Ancient Music. Teaching Baroque Viola and Viola D'amore at the Royal Academy of Music she is also visiting professor at Birmingham Conservatoire and The Royal Welsh College of Music and Drama. Jane is also viola tutor for the European Union Baroque Orchestra and has a prolific award-winning recording career, appearing on over 200 CDs, of which her latest - Mozart and Michael Haydn Duos with Rachel Podger - won a Diapason D'Or and was Radio 3's Pick of the week on Record Review.

Jane performs regularly with Trio van Hengel with whom she recently recorded Mozart's Kegelstatt Trio and with her duo partner Rachel Podger.

Future plans include a recording of Bach's Brandenburg concerti and The St John Passion with John Butt and the Dunedin Consort.

Victoria Sayles Violin

Victoria Sayles was a Music Scholar at Bryanston School (1999-2003) and a Foundation Scholar at the Royal College of Music, London (2003-2007) graduating with First Class Honors.

She is the Assistant Leader of the Royal Liverpool Philharmonic and a member of the English Chamber, London Chamber and Scottish Chamber Orchestras. As Guest Leader, Victoria as appeared with the Bergen Philharmonic (Norway), BBC Scottish Symphony, Bournemouth Symphony, Brandenburg Sinfonia, City of Birmingham Symphony, Royal Liverpool Philharmonic and Trondheim Symphony (Norway) Orchestras. A chamber musician, Victoria has performed at the Australian Festival of Chamber Music, Bangalow Chamber Music Festival, Gstaad Music Festival, Open Chamber Music Prussia Cove and Oxford May Music. In January 2009 Victoria played to refugees in the refugee camps on the Thai-Burmese Border with the Iuventus String Quartet. As a soloist Victoria was Winner of the Countess of Munster Musical Trust Recital Scheme between 2009-11 and is a Selected Artist for Making Music Recommended Artists 2012-13. Recent concerto performances include performances of the Bach, Beethoven, Bruch, Glazunov, Mendelssohn and Saint-Saëns Violin Concertos. Victoria plays a 1776 "Thir" violin.

www.victoriasayles.com

Crispian Steele-Perkins Trumpet

Crispian Steele-Perkins is a trumpet soloist, world-renowned for the quality of his performances and wide-ranging musical experience. On graduating from the Guildhall School of Music, Crispian spent his early career playing with the English National Opera and Royal Philharmonic Orchestra. He then spent 15 years working in recording, TV and film studios, developing a body of work which is universally recognizable today, from Handel to *James Bond* themes and pop classics. His interest in collecting and restoring antique trumpets led him to begin performing on them. *Continuo Magazine* described him as 'the world's leading player of the Baroque trumpet'. Playing alongside some of the world's greatest singers, Crispian's purity of tone and artistic subtlety has received critical acclaim for more than three decades. More recently his recordings and performances with artists such as Emma Kirkby, Bryn Terfel and Sir John Tomlinson have firmly established his reputation. His work in the studios has included more than 80 film, TV scores and commercials, appearing alongside Sir Cliff Richard, Sir Bob Geldof, Sir Harry Secombe, Kate Bush, Elaine Page, Chris Rea and Lulu. His many Solo recordings extend from Purcell to Gershwin and his largest "live" audience was 133,000 at the Edinburgh International Festival.

Photography: Sussie Ahlburg

The Wihan Quartet

Formed in 1985, the Wihan Quartet of Prague are heirs to the great Czech musical tradition. The Quartet's outstanding reputation for the interpretation of its native Czech heritage and of the many classical, romantic and modern masterpieces of the string quartet repertoire is widely acknowledged.

They have developed an impressive international career, which includes visits to major festivals in Europe and the Far East. The Wihan tour the United States and Japan regularly and have fulfilled highly acclaimed tours of Australia and New Zealand as well as being frequent visitors to the UK, often be heard on BBC Radio 3 as well as in concert at Wigmore Hall, Bridgewater Hall, the South Bank and many other venues throughout the country. During 2008 the Quartet completed the first ever cycle of Beethoven Quartets in Prague, recorded for release on CD and DVD on the Nimbus Alliance label and repeated as a live series in London. 'Quartet in Residence' at Trinity College of Music, they are also eminent teachers and as well as having an international performing career their discography has been unanimously praised, leading International Record Review to describe them as 'one of the best quartets in the world today'.

www.wihanquartet.co.uk

Elizabeth Trigg Bassoon

After graduating from the University of Surrey, Elizabeth received a scholarship to study at the Royal Northern College of Music in Manchester, taking lessons with Edward Warren. She then went on to attend the Royal Academy of Music in London where she studied with Gareth Newman and John Orford. She is in great demand as a freelance bassoonist and performs with many of the country's leading orchestras, including the London Symphony Orchestra, London Philharmonic Orchestra and the BBC Symphony Orchestra under prestigious conductors such as Valerie Gergiev, Sir Colin Davis, Mark Elder and John Adams. Elizabeth enjoys a busy and varied career as a chamber musician and has a real passion for music education which has led on to regularly appearances at London's prestigious Wigmore Hall. Highlights of her career to date include performing Beethoven's Ninth Symphony with the BBC Symphony Orchestra for the First Night of the BBC 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. Having performed at the North York Moors Chamber Music festival in 2011 she is excited to return this year.

Carol Tyler Artist in Residence

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

www.caroltylerpaintings.com

Matthew Wadsworth Lute/ Theorbo

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

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

www.matthewwadsworth.com

Photography: Clint Randall

Jamie Walton 'Cello

Noted for his rich, powerful sound with purity of tone and emotionally engaging performances, Jamie is fast becoming recognised as one of the leading musicians of his generation. He has recorded ten concertos with the Philharmonia including the Dvořák and Schumann concertos with Ashkenazy released next month. Jamie has performed in some of the world's most eminent concert halls and festivals and his concerts and recordings receive international critical acclaim. Equally passionate about chamber music, testament in this festival and having recorded most of the sonata repertoire, he believes in collaborative music making, casting off the politics and pressures in order to create an environment in which to celebrate the great music available to us as musicians and listeners. Recently made a Fellow of Wells Cathedral School he is heading the campaign to build a new £9.4 million recital hall (Cedars Hall) for the school, due to open in 2014. Whether giving masterclasses, teaching, performing as a concerto or chamber artist, recording and travelling, Jamie's reputation as a rounded artist is gaining stature. As a member of the Worshipful Company of Musicians he was elected to the Freedom of the City of London. He plays on a 1712 Guarneri and interests include cooking and walking in North Yorkshire.

www.jamiewalton.com

Dan Watts Flute

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

Anthony Williams Double-bass

Born in 1980, Anthony Williams read Mathematics and Music at Royal Holloway University of London, before undertaking postgraduate study at the Royal College of Music in London. Anthony has a busy freelance career working with orchestras including the BBC Philharmonic Orchestra, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Philharmonia, Royal Liverpool Philharmonic Orchestra and Brandenburg Sinfonia, as well as performing principal bass with the London Mozart Players and the Northern Lights Symphony Orchestra (founded and run by Adam Johnson.) Anthony is in demand as a chamber musician, and last season performed the Schubert 'Trout' Quintet with three different ensembles alongside major works by Vaughan Williams, Rossini and Beethoven; (he appears in the 'Trout' quintet again at the festival.) He also enjoys performing contemporary music, as a member of the critically acclaimed Theseus Ensemble, and as soloist in the world première of William Attwood's Double Bass Concerto in 2009. He plays on a double-bass from 1840 made by the Manchester-based William Tarr. In his spare time Anthony enjoys playing squash, single-malt whiskies from the Island of Islay, cooking and walking holidays in Yorkshire. He looks forward to exploring the Moors during this year's festival.

Alexander Zemtsov Viola

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

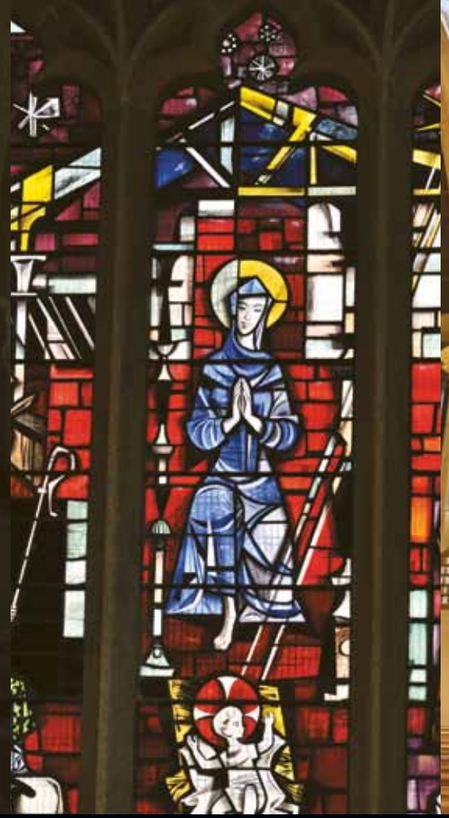
Venues

St Oswald's Church Lythe

The church of St Oswald dominates the headland above the village of Sandsend. Inland, to the north, west and south lie the vast open spaces of the North York moors but at the church the eye and the mind are drawn to the east, to the sea which forms the Parish boundary on that side, and south, down the steep bank and along the beach to Whitby Abbey founded in 657.

The earliest written record of St Oswald's occurs in 1100 but in 1910, at a major restoration carried out under the auspices of the Vicar, the Reverend the third Marquess of Normanby (who began his ecclesiastical career as assistant curate here), 37 fragments of carved stone were found built into the walls of the Norman church. These are Anglo-Danish grave-stones from, most likely, a Christian burying ground established following the Viking invasion of the neighbourhood in 867.

Sir Walter Tapper, the architect commissioned in 1910, was a distinguished member of the Arts and Crafts movement, renowned for his attention to detail. The pews, pulpits, rood screens and organ lofts in the many churches he restored were always of the best quality, and the acoustics were, almost without exception, fine. This is true of St Oswald at Lythe, where Tapper created an elegant, calm and airy space in great contrast to the fury of the sea and winds outside.



St Mary's Church Lastingham

The church is undergoing a major reconstruction, not of its fabric but its history. There was a long accepted belief that the site of St Mary's chosen by Cedd between 653 and 655 to build a monastery was, as described by Bede's Ecclesiastical History 'among steep and remote hills fit only for robbers and wild beasts'. Now that is giving way to the realisation that where it stands, on the edge of the fertile area of Ryedale, it was only three miles from an important Roman road and near to the great villa at Hovingham. Bede's further reference to Cedd having to purify the site before he could begin building, seems relevant here. Now that a recent survey carried out by archaeologists from the University of Leeds has found Roman material in the crypt it begins to look as if the shell of an Anglo-Saxon religious building was neatly dropped into the middle of an abandoned Temple. The wider significance of Cedd's church and of its successor, the Benedictine monastery refounded in 1078 by Stephen of Whitby, is being explored in a series of annual lectures sponsored by the Friends of Lastingham Church.

Today the interior of the church is as J. L. Pearson reconstructed it in 1879, when he was inspired to put groin vaulting over the nave and the chancel. It is this that produces the exceptional quality of sound. The rest is plain, and this is what gives the church such a sense of peace, reflection and simplicity, devoid of oppressive features. Simon Jenkins gives it four stars in his Thousand Best Churches; Sir John Betjeman gave it one word - 'unforgettable'.

St Hilda's Church Westcliff Whitby

Big and bold is how Nikolaus Pevsner describes this huge church, built in two years from 1884. Designed by the Newcastle architect, R.J. Johnson, whom Pevsner salutes for his competence and high mindedness, St Hilda's was conceived on a scale, and with features, suitable to the cathedral the Rector of Whitby, Canon George Austen, intended it to be. A southerner by birth, Austen arrived in Whitby in 1875 and stayed 45 years, during which his forceful personality made him famous throughout Yorkshire. 'Whitby was his kingdom' it was said, and what more fitting that the five Anglican churches over which he presided, including the endearingly unusual, but not exactly shipshape, Parish Church of St Mary on the East Cliff, should be formed into a new diocese? To that end the new St Hilda's soon acquired a bishop's throne. Austen himself planned and oversaw every detail of the new church including the view across the harbour to the Abbey, though this was not achieved without a prolonged struggle with the landowner of the site. West Cliff Fields were open country until George Hudson, the railway king, bought them for development. Nowadays the east window of St Hilda's looks soberly down Hudson Street to the River Esk.

Whitby did not become an archdeaconry with a suffragan Bishop until 1923. By that time Austen had left to become a Residentiary Canon at York Minster. He died aged 95 in 1934.

St Hilda's Church Danby

This is the church that inspired the cult book *Forty Years in a Moorland Parish* by Canon John Atkinson, in which he famously described how his first sight of the interior in 1845 was of shocking neglect, dirt and an almost total absence of worshippers. He believed this was due to its remote position in the middle of the dale, one and a half miles from Danby village. Arriving at a time when the Methodists had the ascendancy over the Anglican church in the area, he believed the solution lay in returning among the people. In 1863 he caused an iron church to be built in Castleton (the Tin Tabernacle) where he held a service once a week.

Yet under Atkinson's regime St Hilda's was no longer neglected; the year after he arrived a new chancel was designed by the architect, William Butterfield. This was only the latest among many alterations since the church was founded. There are possible traces of Danish occupation in the burial ground, and Saxon remains in the church. The tower is 15th century and two of the bells are marked 1698. There was a major restoration in memory of Atkinson in 1903 in the Early English style by Temple Moore. It might have been a muddle, yet the impression nowadays is of a most harmonious building, glowing under 21st century lighting, a sanctuary brought back to life, standing on the promontory below what Pevsner called 'the noble line of the moor'.

St Hilda's Priory Sneaton Castle, Whitby

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

In 1992 the distinguished ecclesiastical architect, Ronald Sims, who died in 2007 aged 80, advised on the reordering of the chapel 'to improve its ambience, dignity, accessibility and liturgical use'. Later on he was responsible for the cross and candlesticks made of black wrought metal (as also for the crypt window in St Mary, Lastingham.)

The Order was founded in 1915 by Margaret Cope when a girls' school was established in the Castle (built for James Wilson in 1799). By the time the school closed in 1997 the nuns had greatly diversified their work in this country into preaching, spiritual guidance, retreats, hospital chaplaincy and missions. They have other houses in and around Whitby as well as in Rievaulx, York and Hull. Their long-standing commitment to Africa has recently been extended by two new convents; in Ashanti, Ghana and Johannesburg. There is also a home for girls in Swaziland.

St Nicholas' Church Guisborough

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

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

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

St Helen's and All Saints' Church Wykeham

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

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

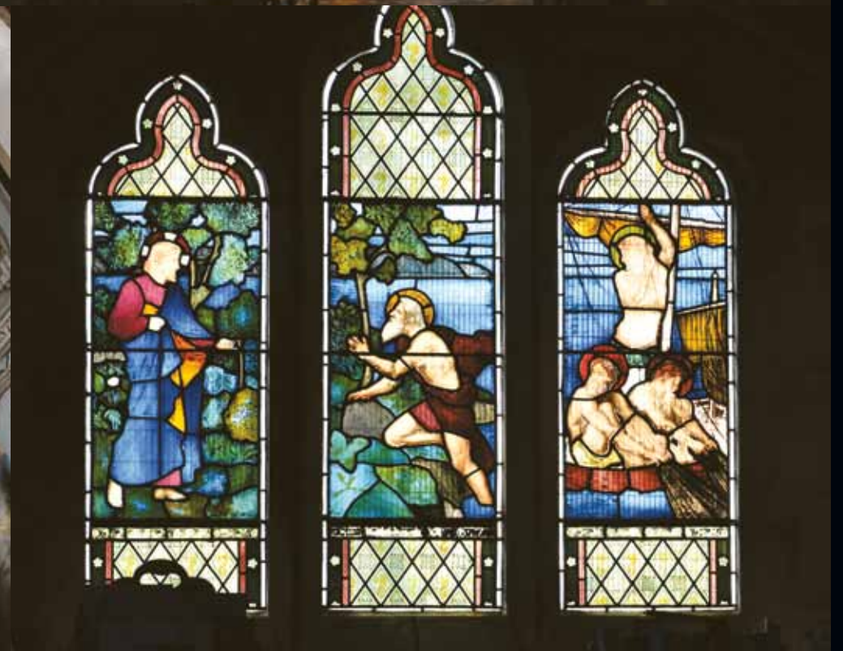
Wykeham was also the location of the priory of St Mary and St Michael for Cistercian nuns which was founded by Pain Fitz Osbert circa 1153. Little remains of this and the site is now occupied by a large house which is the home of the Dawnay family who hold the Viscountcy of Downe. The modern stained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

St Hedda's RC Church
Egton Bridge

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

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

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



St Stephen's Church
Fylingdales

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

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

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

St Martin-on-the-Hill Church, Scarborough

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

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

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

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

Acknowledgments

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I would like to thanks the Sisters at St Hilda's Priory, Sneaton Castle for allowing us to rehearse and perform there throughout the course of the festival. This has become such an important nucleus for the festival and their generosity is deeply appreciated. Equally cherished is the kindness shown by all churchwardens, not only for allowing us to perform in their marvellous sanctuaries but also for the efforts involved in staging the concerts themselves. We are extremely grateful to David Higgins and the team at St Hilda's Westcliff, Johannes and Josephine Secker as well as Tony and Sue Mason for their tremendous help here.

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There is a committed team who work tirelessly throughout the year in order to make this event run smoothly, professionally and successfully so I'd particularly like to thank Joel Brookfield, Adam Johnson and Anne Taylor.

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We are very fortunate to have such an imaginative and wonderful artist, based in Yorkshire, depicting our local landscapes and architecture so atmospherically each year for the festival image. So thank you Carol Tyler for your commitment and talent. Prints of the images make for wonderful gifts and the addition of these at the concerts make for an even more complete experience.

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

Thank you to Philip Britton who is Concert Organiser of Concerts at Cratfield, an annual series of summer Sunday afternoon chamber concerts in East Suffolk, (www.concertsatcratfield.org.uk) for writing the splendid programme notes again.

Much thanks to Frank Harrison who continues to delight with his camera, evoking such variety and imagination through his images of the churches and the surrounding landscape.

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

Jamie Walton
ARTISTIC DIRECTOR

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