

An impressionistic painting in shades of blue, green, and white. It depicts a tall, stone church tower with a crenellated top, partially obscured by several tall, slender trees with dark, dense foliage. The scene is set in a moorland landscape with a fence line visible in the foreground. The overall style is soft and painterly, with visible brushstrokes.

North York Moors Chamber Music Festival

‘La Belle Époque’
16 – 29 August 2015

www.northyorkmoorsfestival.com
Patron Sir Peter Maxwell Davies

North York Moors Chamber Music Festival

*Shortlisted for a Royal Philharmonic
Society Award*

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Introduction

"Amongst the most impressive of its kind in Britain"

Telegraph

Welcome to the seventh North York Moors Chamber Music Festival – 'La Belle Époque'. This year we are focusing on France, primarily around the turn of the twentieth century which was an extraordinarily exotic period. Composers such as Debussy and Ravel revolutionised classical music with their originality of colour and form, as did many of the French artists at that time.

From this Romantic period, epitomised by Franck and Saint-Saëns, emerged a new generation of composers led by Gabriel Fauré, whose extraordinary gift for melody resulted in some of the best loved music to come out of France. Poulenc is equally popular for his fluidity of key explorations and ravishing harmonies, his Parisian character marking him out as something of a one off, stylistically. Poulenc was one of that

group of composers who became known as 'Les Six' which included Germaine Tailleferre (replacing Ysaÿe on the original programme) who, although largely neglected, is becoming more widely known and played.

Further through the latter half of the Twentieth Century, the style of music retains that indelible luminosity and, if anything, takes it to a higher level of profundity. This is evident within great works such as Messiaen's 'Quartet for the End of Time' written in a prisoner of war camp during the Second World War. This unique sound world encapsulates something transcendental at a time of great suffering (as music so often does), raising consciousness above human perception and inviting us to listen through new ears.

Our journey is interspersed with both classical repertoire and contemporary: Sir Peter Maxwell Davies (or Max to us all) has very generously written a work specially for the festival, composed during his stay here last year. *A Sea of Cold Flame*, for baritone, cello and string quartet, based on the poetry of his old friend George Mackay Brown, is to have

its world première at St Martin-on-the-Hill in Scarborough on August 22nd - an event not to be missed.

Our ticket prices remain unchanged for another year so as to include everyone who shares our love of music, regardless of background or position. We do increasingly rely on other vital support, however small - and as a charitable organisation we can claim Gift Aid, so please consider this option if you do kindly donate to us. Your tremendous collective support has helped us to develop our lighting system, invest in a trailer, our own staging and music stands; all of which improve the visual and professional aspects of our performances. So I'd like to thank you for these very generous gestures.

This Festival is about celebrating and exploring great culture within a unique environment, binding many elements that surround us. It is also about friendship - and I thank you all for being part of that union. So I hope you enjoy this French journey through some gloriously evocative music...

Jamie Walton
Artistic Director

Programme

Week one

Sunday 16th August
2.00pm

**St Nicholas,
Guisborough**

FRANCK String quartet in D
DEBUSSY Danse sacrée et danse profane*
DEBUSSY Syrinx
MAXWELL DAVIES Two dances from Caroline Mathilde op 144d
RAVEL Introduction and Allegro

Monday 17th August
7.00pm

**St Oswald's,
Lythe**

ROUSSEL Sérénade op 30
PICCININI and DE VISÉE Pieces for theorbo
SAINT-SAËNS Fantaisie op 124
IBERT Entr'acte for flute and harp
DEBUSSY Sonata for flute, harp and viola
FRANÇAIX Quintet no 1 for flute, string trio and harp

Wednesday 19th August
7.00pm

**St Mary's,
Lastingham**

DEBUSSY Ariettes oubliées
RAVEL Piano trio in A minor*
MESSIAEN Quartet for the End of Time

Friday 21st August
7.00pm

**St Peter's and
St Paul's, Pickering**

FAURÉ Piano quartet in C minor op 15
FAURÉ La Bonne Chanson op 61*
DUPARC Chanson Triste op 2 no 4
CHAUSSON Concert for violin, piano and string quartet in D op 21

Saturday 22nd August
7.00pm

**St Martin-on-the-Hill,
Scarborough**

WIDOR Toccata from Organ Symphony in F minor op 42 no 1
RAVEL Deux mélodies hébraïques
MAXWELL DAVIES 'A Sea of Cold Flame'
(first public performance)*
VIERNE Allegro from Organ Symphony in E minor op 20
BERLIOZ Le Spectre de la Rose from Les Nuits d'Été op 7
SCHUBERT String quartet in D minor D804 'Death and the Maiden'

*Interval follows

Programme

Week two

Sunday 23rd August
2.00pm

**St Hilda's,
Danby**

SCHUBERT String trio in B flat D581
RAVEL Sonata for violin and cello
FRANÇAIX String trio in C

Monday 24th August
7.00pm

**St Helen's and
All Saints', Wykeham**

MAXWELL DAVIES Naxos quartet no 5 'Lighthouses of
Orkney and Shetland' op 253
RAVEL String quartet in F*
DUTILLEUX Ainsi la nuit
DEBUSSY String quartet in G minor op 10

Wednesday 26th August
6.00pm (note start time)

**St Hedda's,
Egton Bridge**

MAXWELL DAVIES Seven In Nomine op 28
FRANÇAIX A huit: Octet for bassoon, horn, clarinet
and strings*
SCHUBERT Octet in F D803

Thursday 27th August
7.00pm

**St Hilda's Priory,
Sneaton Castle**

SAINT-SAËNS Septet for piano, trumpet and strings in
E flat op 65
POULENC Sextet for wind quintet and piano op 100*
ROUSSEL Divertissement for wind quintet and piano op 6
FRANCK Piano quintet in F minor

Friday 28th August
7.00pm

**St Stephen's,
Fylingdales**

TAILLEFERRE String quartet
MAXWELL DAVIES Trumpet quintet op 200*
SCHUBERT String quintet in C D956

Saturday 29th August
5.00pm

**St Hilda's, West Cliff,
Whitby**

RAVEL Le Tombeau de Couperin
POULENC Concerto for organ, timpani and strings*
MAXWELL DAVIES 'A Welcome to Orkney' op 90
IBERT Divertissement
STRAVINSKY Suite 'Pulcinella'

*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



Visitor Information

in the past. About 10,000 years ago the cold climate of the Ice Age ameliorated and temperatures rose above a growing point of 5.5°C. Plant life was gradually re-established and animals and humans also returned. Many visitors to the moors are engaged in outdoor pursuits, particularly walking; the parks have a network of rights-of-way almost 2,300 km (1,400 miles) in length, and most of the areas of open moorland are now open access under the Countryside and Rights of Way Act 2000.

Car Parking

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

Toilets

Pickering, Whitby West Cliff and Sneaton Castle and St Hilda's Priory have their own facilities. Egton Bridge, Fylingdales, Lastingham, Guisborough, St Martin-on-the-Hill and Wykeham have village facilities. The churches at Lythe and Danby have portable toilets.

Refreshments

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

Getting there by satnav

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

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

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

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

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

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

Pickering YO18 7HL
N54:14:44, W0:46:32

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

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

West Cliff YO21 3EG
N54:29:20, W0:37:14

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





Notes

All notes are by Philip Britton, unless otherwise mentioned; quotations from Sir Peter Maxwell Davies are the composer's copyright, mostly from www.maxopus.com. References to 'Johnson & Stokes' are to Graham Johnson and Richard Stokes, *A French Song Companion* (OUP, 2000). Special thanks go to the Poetry Library, London for help in identifying the George Mackay Brown poems in 'A Sea of Cold Flame'.

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

Hector Berlioz 1803-1869

Le Spectre de la Rose from Les Nuits d'Été op 7

Berlioz's song-cycle – its title, in English 'Summer Nights', is a nod to *Midsummer Night's Dream* and his beloved Shakespeare – sets six poems by Théophile Gautier (1811-1872), also famous for writing the scenario for the ballet *Giselle*. The song-cycle was completed in 1841, initially for tenor and mezzo-soprano and piano (Berlioz was specially fond of the mezzo range and uncomfortable with the high soprano voice), but later for baritone, contralto or soprano and piano. In 1856 Berlioz gave it a full orchestral accompaniment, which is how it is best known nowadays – notably in Janet Baker's treasurable 1967 recording with Barbirolli and the New Philharmonia for EMI. *Le Spectre de la Rose* is the second song of the cycle, with an extended introduction and what

Johnson & Stokes call 'the languid beauty of its long unfolding lines'. The same poem also inspired a short ballet with the same title for the Ballets Russes in 1911, with choreography by Fokine and as its score Weber's piano piece 'Invitation to the Dance' from 1819, already orchestrated by none other than Berlioz.

Ernest Chausson 1855-1899

Concert for violin, piano and string quartet in D op 21

Décidé
Sicilienne
Grave
Finale

After initially following his father's advice to become a professional lawyer, in his mid-twenties Chausson abandoned this false start, followed his heart and committed to music, as a student of Massenet and then of Franck at the Paris Conservatoire.

Comfortably off, he moved in the highest cultural circles (musical, literary and artistic – at his death, he left a significant collection of modern French paintings). He was also Treasurer of the *Société Nationale de Musique*, founded after the Franco-Prussian War by Saint-Saëns in 1871 (with Duparc and others) to defend and promote French music, largely against 'the wrong sort' of German influence. However, Chausson was passionate about the music of Wagner, and his own music has many points of contact with early Schoenberg and Berg, including their choices of texts. His promising career as a composer was cut short by a fatal cycling accident; he left only 39 pieces with opus numbers, of which his songs are now best remembered, though he also completed a symphony and an opera. This *Concert*, a chamber work with concerto-like pretensions, for solo piano and violin with a string quartet

as mini-orchestra – a perhaps unique combination of instruments – dates from 1889-1891. Its first public performance in Brussels was a breakthrough for Chausson's career. The day after, he wrote: 'Never have I had such a success! I can't get over it. Everyone seems to love the *Concert*'. The first movement, the longest of the four, opens with a clear rhythm established by three repeated chords, then the violin introduces a motif over a piano *appoggiatura* which, Franck-like, is to run through the whole work. In classical style, the second subject is in a contrasting minor key. The second movement, *Sicilienne*, with its characteristic swaying rhythm, appears, as Jean Gallois suggests, 'rather like a rainbow embracing a stormy sky: the colours are unreal, curving elegantly in their crystalline iridescence'. The slow movement follows – elegant, sombre and chromatic. The last movement shows renewed energy, its second subject bringing back the 'home' key of D major, in which the work radiantly comes to an end.

Claude Debussy 1862-1918

Ariettes oubliées for voice and piano

C'est l'extase

Il pleure dans mon cœur

L'ombre des arbres

Chevaux de bois

Green

Spleen

This group of songs (literally 'Forgotten

Little Songs') are all to poems by Paul Verlaine, like the Fauré cycle *La bonne chanson*, also featured in this Festival. Debussy gathered them together for publication in 1903, revising songs originally composed between 1885 and 1887. He dedicated the whole work to the Scottish operatic soprano Mary Garden (1874-1967), calling her 'unforgettable Mélisande': she had created this role in the first performances of his opera *Pelléas et Mélisande* the year before. There is even a 1904 early Victor gramophone recording of her singing *Green* from this cycle with the composer at the piano, now reissued on CD; and a brand new CD from superstar countertenor Philippe Jaroussky of song settings of Verlaine's poetry, called *Green*.

These songs show the beginning of Debussy as a great song composer, using enormous skill to identify a distinct colour and mood for both the pianist and the singer for each text: it is hard not to see them as 'impressionism in music', though Debussy himself disliked being called 'le Whistler de la musique'.

Danse sacrée et danse profane for harp and strings

In 1897 the Paris instrument makers Pleyel & Wolff launched a new fully chromatic harp; unlike existing 'double-action' Érard concert harps, where a total of 81 notes can be obtained by seven pedals, changing the pitch of 47 individual strings upwards by a semitone or whole

tone, the Pleyel had a separate string for each note. This was achieved by using two sets of strings, tuned differently, which intersected like an X at roughly their mid-point but did not touch ('cross-strung'). To show off the capabilities of this design, in 1904 Pleyel commissioned Debussy to write for the new harp; this pair of linked dances remain the most famous works written for it, dedicated to the harp's inventor, Gustave Lyon.

The rival harp-makers Érard, keen to protect their position, approached a young Ravel, and his *Introduction and Allegro* – also featured in this Festival – was the result. Their effort was not really necessary: although Debussy's sequences of parallel chords – as when the harp enters in the first dance – are easier to play on the chromatic harp than the pedal harp, Pleyel's new instrument was heavier and harder to tune and – a fundamental flaw – could allow a glissando up or down the full range of the instrument only if this was in C major. So it never displaced the double-action Érard in orchestral and chamber contexts, and Debussy quickly made a reduction of the dances for two pianos.

Apparently in 1907 Manuel de Falla wrote to Debussy asking for advice for a performance of the dances he was about to give in Madrid (on the piano). Debussy did not give much away; but he did refer to the 'colour' of the two dances, comparing the 'gravity' of the first with the 'grace' of the second. *Danse sacrée* is in D minor, described

by Malcolm Macdonald as 'poised and gracious, with a hint of ritual'; it ends with a falling fourth from D to A, which without a break becomes the bass line of a D major waltz, *Danse profane*.

Sonata for flute, harp and viola

Pastorale: *lento, dolce rubato*

Interlude: *tempo di minuetto*

Final: *allegro moderato ma risoluto*

This is one of Debussy's last completed works, dating from 1915: he was in increasing pain from the cancer which had been diagnosed back in 1909 and for which he had received invasive and ineffective treatment. The Sonata for violin and piano was the only remaining work he was to complete, following in 1918. He described this sonata for flute, harp and viola as 'in the ancient, flexible mould with none of the grandiloquence of modern sonatas'.

Syrinx for solo flute

This is one of the first significant works for solo flute since the baroque period. Debussy wrote it in 1913 as incidental music, to be played off-stage, for the uncompleted play *Psyché* by writer and critic Gabriel Mourey (1865-1943). It illustrates the myth in which the great god Pan pursues the nymph Syrinx, who turns herself into reeds in order to hide from him in the marshes. Pan unwittingly kills his love by cutting the reeds to make pipes on which to play his music.

The same story is illustrated by *Pan*, the first of Britten's *Six Metamorphoses*

after Ovid op 49 from 1951 – in this case for solo oboe, but both works are notated in such a way as to sound improvised and spontaneous to an audience. *Syrinx* is dedicated to Louis Fleury (1878-1926), who gave its first performance.

String quartet in G minor op 10

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Tres moderé – en animant peu à peu – très mouvementé et avec passion

Debussy wrote this, his only string quartet, in 1893, just four years after César Franck had written his last important composition, the string quartet in D (also in this Festival). It was a time of what Professor Roger Parker FBA has described as 'a strange *pas de deux*, in which French nationalist aspirations attempted to come to terms with, adapt for its own purposes and then (sometimes) violently reject Germanic musical means'. Perhaps measuring the importance of adding to 'the French string quartet tradition', and eager to impress the Société Nationale de Musique (see the entry on Chaussou), Debussy gave the work – uniquely, in all his output – both an opus number and a named key signature.

G minor fits awkwardly at best, since much of the first movement material is in the Phrygian mode (an example of this is all the white notes from E to the next E an octave above), rather than in any conventional key. This already creates a sound-world

which is markedly different from Franck, even if the quartet shares Franck's untraditional approach to structure and an interest in the cyclic development of a single theme across a whole work. Debussy's real achievement is to adopt an inventive fluidity of themes, textures and speeds: this allows him to try out different kinds of combinations of the instruments, as if they were not all string players. There is no aspiration towards the civilized conversation of Haydn or the orchestral scale of Brahms: instead, all is detail.

The first movement, marked 'animatedly and very decisively', is in traditional sonata form, announcing the 'motto' theme which underlies the whole work. The ultra-modern 6/8 pizzicato scherzo ('very lively and rhythmically') is strongly influenced by the Javanese gamelan Debussy heard at the 1889 Paris Exhibition; it includes fragments of material organised into complex patterns of cross-rhythms. The slow movement (marked 'gently expressive') is the exception to the restless forward movement of the other three, its outer sections recalling Borodin as well as Debussy's time in Russia, also prefiguring Stravinsky's Firebird; but its centre looks forward to *Pelléas et Mélisande* (Debussy's whole outlook was transformed by attending Maeterlinck's play midway through composing this quartet). The finale makes a gesture towards Beethoven's Ninth Symphony, reworking the Phrygian motto theme from the first movement in Debussy's equivalent

of a slow introduction and fugue, the movement gathering pace towards its conclusion.

The quartet was written for, and dedicated to, the Ysaÿe Quartet, led by the great Belgian violinist and composer Eugène Ysaÿe, then at the height of his fame. They first performed it in Paris on 29 December 1893 to an uncomprehending and lukewarm reception. Roger Parker notes that the work, although formally very well behaved, is diabolically, fiendishly difficult: 'in spite of the Ysaÿe Quartet's eminence, it may simply have been that they couldn't, on this first outing, manage to put the work across with sufficient conviction'. But the style of the writing might also have been responsible, obscuring the many ways in which the work in fact respects and follows the traditions of Austro-German quartet writing. This quartet had a strong influence on Ravel's later quartet in F (1902-1903) – also heard in this Festival – and on Vaughan Williams' first quartet (1908-1909), also in G minor and with strong modal tendencies. And in 1907 Bartók bought a copy of the score in Budapest, Debussy's influence being easy to spot in Bartók's first quartet (1909).

Henri Duparc 1848-1933

Chanson Triste op 2 no 4

Like Hugo Wolf in the German-speaking world – though far less productive – Duparc is, as Johnson & Stokes put it, 'a prince among song composers, admitted into the royal enclosure without having to show

a long list of credentials'. So he is remembered almost exclusively for songs with piano accompaniment: his are seventeen perfect specimens of the French *mélodie* tradition. All were composed before he was forty, though he lived on for almost half a century. His record is also limited because in later life, taken over by an obsessive religious faith and a mysterious and debilitating illness, he destroyed many earlier works.

Chanson Triste is in fact his first work for voice and piano, dating from 1868 (he orchestrated it in 1912). The piece is marked 'lent, avec un sentiment tendre et intime' ('slowly, with a tender and intimate feeling'), with flowing semiquavers in the accompaniment 'as transparent as a silvery stream', as Johnson & Stokes suggest. Its text is by Jean Lihor, one of the pseudonyms of Henri Cazalis (1840-1909), a doctor who was also a symbolist poet and man of letters; others composers who set his poems include Saint-Saëns (his *Danse macabre* is also based on one of these), Chausson and Reynaldo Hahn.

Henri Dutilleux 1916-2013

Ainsi la nuit for string quartet

Nocturne

Miroire

Litanies

Litanies 2

Constellations

Nocturne 2

Temps suspendu

Dutilleux was born in Angers and

studied in Paris where, in 1938, he won the Prix de Rome. From 1943 to 1963 he worked for French Radio as its head of music production and in 1970 became a professor at the Paris Conservatoire. He was primarily an orchestral composer, with two symphonies, a concerto for cello (commissioned by Rostropovich) and for violin to his credit. The influences he was willing to acknowledge included Debussy and Ravel, but Bartók and Stravinsky too; he was also fond of the French popular *chansonniers* and the jazz singer Sarah Vaughan. His mission, noted a sympathetic critic, 'is to be a civilised artist, defending a certain elevated and refined notion of beauty'. He was economical in his production, despite his very long life, limiting himself to a few works that he considered important. He was also ruthlessly self-critical, destroying virtually everything he had written before 1950. As he said: 'I regret not being more prolific. But the reason I am not more prolific is because I doubt my work and spend a lot of time changing it'.

He wrote very little chamber music but was evidently interested in experimenting with the various sounds and colours that could be produced by four string instruments. *Ainsi la nuit* (literally, 'this is how the night is') from 1976, commissioned by the Koussevitzky Foundation, stands out brilliantly as his only work for string quartet, retaining the feeling of an exploration. It is based on a hexachord (C#-G#-F-G-C-D), which highlights the intervals of a fifth and

a major second. Each of its seven sections emphasizes different special effects (pizzicato, glissandi, harmonics, the far ends of the register of the instruments, contrasting dynamics and so on), resulting in a work very demanding to play. Each section runs into the next virtually without interruption, but most are preceded by a 'parenthesis', Dutilleux's poetic term for an introduction, which recalls music already heard or introduces fragments developed later. Tom Service from The Guardian, celebrating the composer's 97th birthday in 2013, said: 'His music is a realisation of a complete world, independent of concerns for cutting-edge contemporaneity, and one that becomes more essential the more you hear it, above all for how he transforms his astonishing compositional refinement into real emotional immediacy. That's something that infuses every bar of *Ainsi la nuit*'.

Gabriel Fauré 1845-1924

La bonne chanson for voice,
piano and string quintet op 61

Une sainte en son aureole

Puisque l'aube grandit

La lune blanche luit dans les bois

J'allais par des chemins perfides

J'ai presque peur, en vérité

Avant que tu ne t'en ailles

Donc, ce sera par un clair jour d'été

N'est-ce pas?

L'hiver a cessé

This song-cycle of nine poems was selected and reordered by Fauré from the 1870 collection of the same name by French symbolist poet Paul

Verlaine (1844-1896), whose work also became *Ariettes oubliées* by Debussy, heard in this Festival too. *La bonne chanson* assembles love poems addressed to Verlaine's 'child-wife', sixteen-year-old Mathilde Mauté de Fleurville, whom he married in the year the song-cycle was published. (Verlaine's mother-in-law, Mme Mauté, taught the young Debussy the piano at the Paris Conservatoire, though it seems as if Debussy never actually met the poet himself.) Noting that Fauré chose to omit the more uncertain and anguished poems, Graham Johnson says: 'The cycle of poems glows with Verlaine's optimism and high-flown belief that his darker side could be obliterated by the healing power of transcendental love'. Fauré wrote song settings throughout his life (together, they fill four CDs), but this is his best known cycle.

By the time Fauré started work on the cycle in 1892-1894, initially for voice and piano, Verlaine had long ago left Mathilde and had already reached the dramatic end of his obsession with Arthur Rimbaud: he was being briefly imprisoned for wounding Rimbaud with two shots from a pistol in a Brussels hotel. Fauré was staying in Bougival, 'the Cradle of Impressionism' on the Seine, downstream from Paris, with the Bardac family. This was banker Sigismond, his wife Emma, a noted soprano, and their two children (for their daughter, Fauré wrote *Dolly Suite*). Fauré reported that Emma tried out each new song as he composed it; he dedicated the whole work to her

(they were briefly lovers, but when her marriage ended, it was Debussy with whom she lived from 1903, giving birth to Claude-Emma ('Chouchou') in 1905 and finally becoming Debussy's second wife in 1908).

In 1898, for a performance in London, Fauré rewrote the accompaniment for piano and five strings (a string quartet plus double bass), later saying that he was unsure whether it was an improvement. The combination is certainly unusual (closely similar are Chausson's *Chanson perpétuelle* from 1898 and Vaughan Williams' *On Wenlock Edge* from 1909, though neither includes a double bass), but the writing is delicate and varied, not all instruments playing in each song. It is an example of a work which is cyclic in another sense: a small number of motifs in individual songs are developed and recur in later songs, all being combined in the final song. *La bonne chanson* also shows Fauré's ability to match the speed and time signature of each piece to the text, as well as his mastery of complex and frequent chromatic changes of key and of unexpected harmonies – these horrified Saint-Saëns, but delighted Proust, as well as most later audiences.

Piano quartet in C minor op 15

Allegro molto moderato

Scherzo: allegro vivo

Adagio

Allegro molto

The piano quartet – almost always piano, violin, viola and cello – has never been as popular with composers

(or concertgoers) as the piano trio. However, the two pioneering works by Mozart, the three each by Beethoven, Mendelssohn and Brahms and Fauré's two are equal in quality and interest with any of each composer's other chamber works. Both Fauré's piano quartets are relatively early works – given how long he lived and how he continued to compose steadily right to the end. Opus 15 is his first, its composition begun in 1876, but the composer revised the finale in 1883; it is separated by only a few years from his second, opus 45 in G minor from 1885-1886.

The work's sonata-form opening movement, the longest of the four, has an energetic first subject in the 'home' key, then a gentler and contrasting second subject, a development section opening in E flat major which includes a dreamy interlude, then a recapitulation and coda back in C minor. The scherzo, in a lively 6/8 rhythm, opens with pizzicato strings, the piano introducing the rather cheeky first theme in E flat major; its trio section, on muted strings, is in B flat major, though without really changing the mood. The tranquil slow movement opens with a theme in C minor based on the first five notes of an ascending scale, the piano adding a rocking accompaniment and the theme then being inverted; but the violin then adds a new ascending theme before the cello restates the opening idea and the movement glides to a gentle close. The finale is a fast waltz, offering in the end three different themes, developed

in turn (but then interrupted by a piano cadenza), before a recapitulation and coda bring the work to an end in C major.

Jean Françaix 1912-1997

A Huit: octet for bassoon, horn, clarinet and strings

Moderato – allegro

Scherzo – trio

Andante – adagio

Mouvement de valse

Françaix was born in Le Mans and studied at the Conservatoire there (where his father was its Director), later moving to Paris and studying composition with Nadia Boulanger (who in turn had a series of remarkable American musicians as her pupils, including Copland, Piston, Bernstein and Carter). He was extraordinarily prolific, leaving over 200 works at his death in all musical forms; many include the piano, at which he was a skilled performer, but all show a light touch and an urbane and ready wit.

Today's octet is from 1972, with the composer already in middle age; it is dedicated to L'Octuor de Paris (a mixed chamber group active in the 1970s) and composed 'To the revered memory of Franz Schubert', whose instrumentation for his own Octet D803 – also in this Festival – Françaix copies exactly. There is a further link with Vienna: it was the famed Vienna Octet, with Willi Boskovsky as its lead violin, who commissioned the work from Françaix, though the composer self-deprecatingly suggested that

this was just to fill a gap in a concert programme. The work's four relatively short movements, none lasting much more than five minutes, are not Schubertian in scale or profundity; but they provide proof of the composer's skill in writing entertainingly for such a range of instruments and combinations, ending with a waltz which has as much of Paris as Vienna about it.

Quintet no 1 for flute, string trio and harp

Andante tranquillo

Scherzo

Andante

Rondo

Françaix composed this first Quintet for flute, string trio and harp in his early twenties, like the String trio (also in this Festival). It was written – like works by d'Indy, Roussel, Jolivet, Tailleferre and many other contemporary French composers – for the Quintette Instrumental de Paris, formed in 1922 with exactly this combination of instruments. The first of its four short movements is what American musicologist Richard E Rodda calls 'a wistful song for the flute', over a suave, undulating accompaniment. The scherzo is in 3/4 time and marked *presto*; it is delicate and playful, with a lilting, legato central episode for strings. The slow movement, subdued throughout and alternating between 5/4 and 3/4 time, has the quality of a tender melody recollected. The whirlwind final rondo is based on the traditional French children's

action-song *Savez-vous planter les choux?* ('Do you know how to plant cabbages?'), where each verse also teaches the name of a part of the body (hand, foot etc). In 1989, already in his seventies, Françaix composed a second work for the same forces. Ever fond of unusual combinations of instruments, the composer shows his deft touch, effortless charm and love of interesting colour in both quintets.

String trio

Allegretto – vivo

Scherzo – vivo

Andante

Rondo: vivo

This is a very early work, from 1933 – only the second year in the list of compositions by Françaix. It could easily have been entitled *Divertimento* (or even *Soufflé*): its insouciant French charm is evident from start to finish, as well as the polished and skilful technique of its composer, fully in place though this was the year he celebrated his twenty-first birthday.

César Franck 1822-1890

Piano quintet in F minor

Molto moderato quasi lento – allegro
Lento, con molto sentimento

Allegro non troppo, ma con fuoco

By the 1870s, Franck was already widely recognised as 'the father of modern French music'. He was in fact much influenced by Liszt (whom he met in Brussels in 1842 and who supported and encouraged him over many years). He would have

known at least two earlier chamber works for the same forces, a string quartet plus piano: by Schumann (1842) and Brahms (1864). One of Franck's distinctive contributions to the structure of multi-movement compositions was the idea of one or more motifs permeating the whole work, giving it a cyclic unity. Such motifs are sometimes called 'motto themes', an idea developed vastly further by Wagner in the *Ring*; even in this quintet, the same motto occurs in each of its three movements. The two four-bar phrases which compose it form the chromatic second subject in the main *allegro* part of the first movement, introduced with the marking 'dolce, tenero ma con passione' ('sweetly, tenderly but passionately') and heard there no fewer than eighteen times. After that, it is not hard to spot in the later movements.

The quintet was first performed in 1880, with Saint-Saëns at the piano, to whom the work was dedicated. Critic Richard Taruskin comments: 'Weighty, four-square, thickly-scored, discursive, impassioned, Franck's quintet seems to transgress every one of what one usually thinks of as the conventional 'Gallic' virtues: deftness, lightness of texture, epigrammaticism, objectivity, elegance, wit'. But the quintet is one of Franck's earliest works to acquire and retain a central place in chamber music generally. Pianist Stephen Hough suggests that its 'feverishly passionate' qualities reflect the composer's infatuation (unconsummated) with his beautiful student Augusta Holmès,

which evidently affected him deeply.

String quartet in D

Poco lento – allegro

Scherzo: vivace

Larghetto

Finale: allegro molto

This quartet is Franck's final chamber work, first performed in 1890, seven months before his death in a traffic accident. Its first movement, distinctly longer than all the others, once again shows Franck's determination to find cyclic structures which can be combined with the traditions of Haydn, Mozart and Beethoven but also with the Romantic sensibility of Liszt and Brahms (whose string quartet scores d'Indy found on Franck's piano in 1888, suggesting that a quartet might be planned). Borrowing an analysis from Roger Nichols: 'Here Franck combines traditional sonata form with the ternary form of the *Lied*, to give the overall shape A-B-A1-B1-A, in which A (*poco lento*) is the cyclic theme, B (*allegro*) is the sonata exposition and B1 the development and recapitulation. As a further refinement, the central *Lied* section (A1) develops the cyclic theme as a fugue, beginning on the viola.' The scherzo which follows has a Mendelssohnian lightness and wit, though is more adventurous chromatically than Mendelssohn would have allowed and has several striking and unexpected silences. The B major slow movement is in rondo form, the opening theme taking thirty-three bars; and the final movement opens by quoting from each of the

preceding, then setting out with its own sonata-form structure, based on a theme which includes the descending shape of the whole work's motto. The reminiscences of earlier movements recur close to the end, in a powerful D major.

Jacques Ibert 1890-1962

Divertissement

Introduction

Cortège

Nocturne

Valse

Parade

Finale

The long list of Ibert's compositions includes seven operas, five ballets, incidental music for plays and films (including Orson Welles' idiosyncratic 1948 version of *Macbeth*, filmed in twenty-one days in front of *papier mâché* scenery), songs, choral works, and chamber music. He won the Prix de Rome composition prize at his first attempt in 1919 and was for almost twenty years Director of the Italian outpost of the *Académie Française* at the Villa Medici in Rome.

This *Divertissement* ('an entertainment' or 'a diversion') is one of his best-known works. It started life in the theatre, as incidental music for a 1929 revival of the 1851 farce by Eugène Labiche and Marc Michel, *An Italian Straw Hat* (also a memorable silent film by René Clair from 1928); Ibert created this suite from the stage score in 1930. The plot centres, improbably, around a hat eaten by a horse, which

for complex reasons almost prevents a wedding until a replacement hat can be found – which, after elaborate complications, it of course is. As Peter Quantrill suggests, the opening carnival of scales is very Saint-Saëns; then comes a funeral march – or is it an abortive wedding march, in which Mendelssohn keeps poking his head around the door? The Nocturne is entirely French in character – you can almost see Belmondo and rings of cigarette smoke through the light string haze. When the wedding party returns to dance a waltz, wrong notes keep being played, and *The Blue Danube* makes an appearance. The next movement, as Quantrill points out, shares its riotous surrealism with Satie's own *Parade* of 1916-1917, to a scenario by Jean Cocteau; and the finale, introduced by a wayward piano cadenza, suggests what must have been the chaotic final scene of the play, including a policeman feebly blowing his whistle.

Entr'acte for flute and harp

In 1935 Ibert wrote incidental music for a French production of *El médico de su honra* (The Surgeon of his Honour), a revenge tragedy from 1637 by Spanish playwright Pedro Calderón de la Barca. The short entr'acte from that music was published separately for flute (or violin) and harp (or guitar); it quickly became so celebrated that it has been transcribed for many other combinations of instrument. It is an evocation of Spain and its music with a strong flamenco feeling. It contains

a whirling dance, a central serenade-like solo for the harp, a cadenza for both instruments and a final, brief statement of the theme, ending with the equivalent of an exhausted but triumphal gesture by the dancer and a final stamp of the feet.

Peter Maxwell Davies 1934-

Naxos quartet no 5 'Lighthouses of Orkney and Shetland' op 253

Largo

Lento

Like all the ten string quartets commissioned from Max by the record company Naxos, no 5, dating from 2004, was given its first performance at the Wigmore Hall, London by the Maggini Quartet, who then recorded the work. Its subtitle refers not only to the dramatic nocturnal sweep of a lighthouse beam across different textures of sea and shore, but to the various lighthouse 'calls' – the individual rhythm of its flashes of light.

Max writes: 'The work opens with a slow introduction, of which the first note, B flat, is the unambiguous tonic of the whole work. The cello, at first *pizzicato*, then *arco*, carries the main argument. A fast sonata section follows... 'play' with the constantly changing illuminated surfaces and shapes of the wave, and the relative strengths of the lighthouses' sweeps of light across them. In Orkney and Shetland you can usually see several lighthouses at the same time when out at sea. The exposition of the sonata ends with vigorous upward

scales on violins one and two, then four big crescendo tremolos, the last with a long pause. The development is short and dramatic, and extends and distorts gesture, rather than expanding the modal spectrum or changing thematic material in a new way. The recapitulation is a much shortened version of both the introduction and the exposition, with the introductory material now played *presto*. A brief coda takes us to C minor – the ‘wrong’ tonality with which to end, but the ‘right’ place in the ongoing process. The opening of the second movement resolves this, but returning to B flat. This is a slow movement using the same material entirely, and with the same form. This development is also about intensifying gesture, and here, at the end of the recapitulation, builds the climax of the whole work. The coda goes right back to the opening of the first movement, and I thought of its ultimate fade-out as the sweeping beam of the North Ronaldsay light dissolving into the first light of dawn – a phenomenon I see, and enjoy, most days.’ The quartet is dedicated to the Austrian composer Thomas Daniel Schlee (b 1957) ‘with affection and gratitude’.

A Sea of Cold Flame (first public performance)

This substantial new work, written specially for this year’s Festival, is a setting for a pair of voices (a baritone and solo cello) and string quartet of a sequence of three poems by the distinguished Orcadian poet, author and dramatist George Mackay Brown OBE (1921-1996).

Haddock Fishermen’ from *Fishermen with Ploughs* (Hogarth Press, 1971)

*Midnight. The wind yawing nor-east.
A low blunt moon.*

Unquiet beside quiet wives we rest.

A spit of rain and a gull

In the open door.

The lit fire. A quick mouthful of ale.

We push the Merle at a sea of cold flame.

The oars drip honey.

Hook by hook uncoils under The Kame.

Our line breaks the trek of sudden thousands.

Twelve nobbled jaws,

Gray cowls, gape in our hands

Twelve cold mouths scream without sound.

The sea is empty again.

Like tinkers the bright ones endlessly shift their ground.

*We probe emptiness all the afternoon;
Unyoke; and taste*

The true earth-food, beef and a barley scone.

Sunset drives a butcher blade

In the day’s throat.

We turn through an ebb salt and sticky as blood.

More stars than fish. Women, cats, a gull

Mewl at the rock.

The valley divides the meagre miracle.

‘Peat Cutting’, from *Selected Poems 1954-1992* (John Murray, 1996)

And we left our beds in the dark

And we drove a cart to the hill

And we buried the jar of ale in the bog

And our small blades glittered in the dayspring.

*And we tore dark squares, thick pages
From the Book of Fire*

*And we spread them wet on the heather
And horseflies, poisonous hooks*

Stuck in our arms.

And we laid off our coats

And our blades sank deep into water

And the lord of the bog, the kestrel

Paced round the sun

And at noon we leaned on our tusks

— The cold unburied jar

*Touched, like a girl, a circle of
burning mouths*

And the boy found a wild bees’ comb

And his mouth was a sudden brightness

And the kestrel fell

*And a lark flashed a needle across
the west*

And we spread a thousand peats

*Between one summer star
And the black chaos of fire at the
earth's centre.*

'A Warped Boat' from *Fishermen with
Ploughs* (Hogarth Press, 1971)

*As one would say, lighting an
evening pipe*

*At a banked fire, 'Barley will
soon be ripe.*

*Ale should be sweet in the mouth
this year*

*With all that rain in May, though the
seedtime was dry.'*

*So Willag, before the Merle turned over
Rose from the rowlocks*

*And remarked to the open mouths on
the shore,*

*'Drive old Bess, that fence-breaker,
from the oats*

Back to her patch of clover:

*Yes, Breck can have my horse for his
five goats.*

And Jeannie is wrong again.

*She raged by all that is holy I'd drown
and die*

In steepings of malt.

*A fine evening it was for going to
the sillocks*

But men

*It's a coarse drink at the end of the
day, this salt.'*

*His sea boots filled, and Willag said
no more.*

(A kame is a generic name for a
hill or hummock composed of
stratified sand and gravel, laid down
by glacial meltwater.)

Apart from periods as a mature
student in Edinburgh, George
Mackay Brown lived almost all his
life in Stromness, the fishing port in
the Orkneys and the islands' second
largest town (population today about
2000). Max met him there in 1970,
saying 'That meeting changed my
whole existence'.

A Sea of Cold Flame is just the most
recent work (of more than twenty)
which Max has written based on
Mackay Brown's work; together they
founded the St Magnus Festival in 1977.
Max played his piano piece *Farewell
to Stromness* at the poet's funeral, in
St Magnus Cathedral, Kirkwall, the day
of its patronal festival. The score of
today's work has at its head the words
'In memoriam Tony Fell'. Between 1974
and 1996, Tony Fell (1931-2011) was
the managing director of Boosey &
Hawkes, publisher of many of Max's
works. In retirement he was chairman
of the Royal Philharmonic Society.

Seven In Nomine op 28

In Nomine (Taverner/Maxwell Davies)

In Nomine (Maxwell Davies – for

Benjamin Britten's 50th birthday)

In Nomine (Maxwell Davies – for

Michael Tippett's 60th birthday)

In Nomine (Bull/Maxwell Davies)

*In Nomine (Maxwell Davies – canon
in six parts)*

*Gloria Tibi Trinitas (Blitheman/
Maxwell Davies)*

In Nomine (Maxwell Davies)

This collection of pieces was a
commission by and for the Melos
Ensemble, who gave its first complete

performance in 1965. Each is linked in
different ways to the famous *In Nomine*
of the Tudor composer John Taverner
(c 1490-1545). This was originally part of
the Benedictus from his Mass based on
the plainsong 'Gloria Tibi Trinitas' (the
Mass is in six parts, but the *In Nomine*
is in only four, with the plainsong in
the alto). In an instrumental version,
the *In nomine* became material
used by many Renaissance and
later composers as a structure on
which to construct brilliant variations
and fantasias.

Max's reworking calls for a wind
quintet, string quartet and harp. It
opens with an arrangement of the
original Taverner and does similarly
with versions from the Tudor period
by John Bull (1562/3-1628) and John
Blitheman (c 1525-1591). These are
interleaved with original fantasies
based on the same material, so
producing what Paul Griffiths calls 'a
zigzag through time that works towards
the final *adagio* through movements
of wit and gravity'. Pursuing the theme
further, Max completed his two-act
opera *Taverner*, to his own libretto, in
1970; it was first performed at the
Royal Opera House in 1972 under
Edward Downes.

Trumpet quintet op 200

This substantial single-movement (but
multi-section) work was completed
in 1999 to a commission from the
University of Aberdeen, Aberdeen
City Council and the Cheltenham
International Festival of Music. David
Nice writes: 'Instead of springing the

acrobatics of his brass player upon us, Maxwell Davies distributes the fragments of his basic material – a simple song for Orkney schoolchildren – among the quartet in a grave introduction that increases in pitch and intensity. The outsider – the trumpeter – steals in as part of the texture; and the quintet offers much sustained argument before he turns into an unpredictable Puck or Robin Goodfellow in the lopsided dancing of the first *allegro*, changing character with the application of various mutes before the two ideas here are combined. Yet the greater part of the work is reflective, and there can be no doubt that the *lento* movement which follows is the still centre around which the work revolves. Here too, though, you can never tell what the trumpet intends to do next; loud, piercing recitative and a brilliant cadenza are both subsumed in the movement's natural gravity. A final, lively squall is surprisingly brief and gives way to the surprising simplicity of the trumpet's last three notes – returning the material to its innocent source.'

Two Dances from Caroline Mathilde op 144d

Adagio
Moderato

Caroline Mathilde (1990) is Max's second full-length ballet; it was commissioned by the Royal Theatre, Copenhagen and tells the story of the eighteenth-century daughter of the Prince of Wales, sent to Denmark at the age of fifteen to marry her

mentally unstable cousin, King Christian VII (1749-1808). She thus became Queen of Denmark and Norway but, after giving birth to two children by the King, was divorced and exiled to Celle in Germany, where she died of scarlet fever at 23 in 1775. Later, the composer extracted two short dances from the score, arranging them for flute and harp. Reflecting the period in which the ballet is set, there is a gavotte in the first dance and a gigue at the start of the second; but, as Paul Griffiths points out, these are 'typically overlaid with the composer's Scottishness. In general the harp has an accompanying role, but it comes forward alone in the second movement, which ends with bravura from both instruments.' The dances were first performed in Thurso as part of the 1993 Northlands Festival.

'A Welcome to Orkney' op 90

This very short work is for flute, oboe, clarinet, bassoon, horn, two string quartets and double bass. It was dedicated to Chetham's School of Music in Manchester, whose pupils travelled to Orkney to give its first public performance at the opening of the 1980 St Magnus Festival. Max writes: 'It features a prominent and fairly difficult solo horn part, and should be played in a festive and extrovert manner. Ideally, the two string groups should be placed well apart, to emphasise the antiphonal nature of their music, with the wind instruments between them. At the first performance the horn player was raised above the others, placed in

a high pulpit, to one side, with good theatrical effect.'

Olivier Messiaen 1908-1992

Quartet for the End of Time

Liturgie de cristal (Crystal liturgy)
Vocalise, pour l'Ange qui annonce la fin du Temps (Vocalise, for the Angel who announces the end of time)
Abîme des oiseaux (Abyss of birds)
Intermède (Interlude)
Louange à l'Eternité de Jésus (Praise to the eternity of Jesus)

Danse de la fureur, pour les sept trompettes (Dance of fury, for the seven trumpets)

Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps (Tangle of rainbows, for the Angel who announces the end of time)

Louange à l'immortalité de Jésus (Praise to the immortality of Jesus)

The *Quatuor pour la fin du Temps*, for violin, cello, clarinet and piano, had a very unusual and dramatic beginning. In 1940 Messiaen, barely thirty, was a medical auxiliary in the French army (his poor sight ruled out a combat role). Captured by German forces, his status still made him a prisoner of war, to be transported to Stalag VIII-A, a camp in Silesia south of Görlitz (the site of the camp is now in Poland). With him on the journey, from an assembly point near Nancy, were clarinetist Henri Akoka, for whom Messiaen immediately developed sketches which became the solo clarinet movement *Abîme des oiseaux*, and cellist Étienne Pasquier. Once they were installed in the POW camp, French violinist Jean le Boulaire turned

out to be there too. Helped with a pencil and scraps of paper from a sympathetic guard, Messiaen was able to compose this long chamber work for himself as pianist and these three other prisoners: it is an unusual but not unique combination of players, but the obvious choice in the circumstances. Its first performance was in the camp to more than four hundred inmates and guards, on instruments of very poor quality, in January 1941. Messiaen reported: 'Never have I been listened to with such attention and such understanding'. On his return to France after the war, he joined the Paris Conservatoire as Professor of harmony, then in 1966 Professor of composition (with Boulez, Stockhausen, Alexander Goehr and George Benjamin among his students); he was also organist at the Sainte-Trinité (Widor was among those who recommended him for the post), from 1931 to his death.

The simplest approach to this demanding and incantatory work is to bear in mind Messiaen's unshakeable and intense Catholic faith. The whole work is inspired by a visionary passage from the Book of Revelation, which also explains its overall title and two of its movements' names: 'And I saw another mighty angel come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire ... and he set his right foot upon the sea, and his left foot on the earth ... And the angel which I saw stand upon the sea and upon the earth lifted up his hand to

heaven, and swore by him that liveth for ever and ever ... that there should be time no longer: But in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished ...'.

As for the composer's approach to instrumentation, Nigel Simeone points out that he chose to use his forces in different combinations: solo (clarinet), in duos (cello and piano, violin and piano), and trios (clarinet and strings). The whole ensemble plays together in the sixth movement, but in unison; it is only in the seventh movement that its full power is unleashed. Messiaen's language is absolutely his own: he always seems to know what he wants to say and how to say it, however unconventional the music may appear. The result is one of the great chamber music works of the twentieth century, with more than thirty different recordings on CD.

Alessandro Piccinini *c 1566-1638*

Toccata VI

Partite Variate Sopra Quest'aria Francesca Detta L'Alemana Corrente Terza

These pieces for plucked instrument are from Book 1 of the composer's important *Intavolatura di Liuto e Chitarone*, published in Bologna, Italy in 1623. As well as collecting together pieces of all genres, it opens with a lengthy preface, which includes a detailed performance manual. His

was a musical family: we know that he learnt the lute from his father, as did his two brothers. The details of his life are sketchy, though he did hold a court appointment in Ferrara (1582-1597) with the Este family and then with Cardinal Pietro Aldobrandini (1571-1621), patron also of the poet Torquato Tasso and the composer Frescobaldi.

Francis Poulenc 1899-1963

Concerto for organ, timpani and strings

Poulenc, as his dates show, belonged to that essentially twentieth century generation of French composers which followed Ravel and Debussy: in 1920 he was named by critic Henri Collet as one of *Le Groupe des Six*: an alleged group of like-minded composers which also included Auric, Honegger, Milhaud and Tailleferre (who has her own entry in these notes). However, Poulenc had as much in common, especially in his lighter music, with Françaix and Ibert as with the other members of *Les Six*, so this label seems in the end unhelpful. His compositions form an important body of work: 'that of a self-confessedly lazy man who is astounded to discover that he has been surprisingly productive', as Johnson & Stokes put it. And also, perhaps, of a man who has little formal training but discovers that he has a talent for composition. So there is chamber music, piano and song; but also three operas (including *Les Dialogues des Carmélites*) and many choral works; and a small number of compositions for full orchestra,

including ballet scores and the *Concert champêtre* for harpsichord.

The organ concerto, based in G minor, was a commission (originally offered to Françaix, who turned it down) in 1934 from Princess Edmond de Polignac (1865-1943). Born Winnaretta Singer in Yonkers, New York, she was the heiress to the Singer sewing machine fortune. In 1893, already living in Paris, she married Prince Edmond de Polignac (1834-1901), thirty years her elder: it was a devoted but entirely asexual relationship, both having interests in other directions. She wanted a piece with chamber orchestra with a relatively easy solo part, which she could perform in her own salon, where many works by d'Indy, Chabrier, Debussy and Ravel had their first performances and where Proust had been a frequent guest. This was in the smartest arrondissement of Paris, the sixteenth, in the grand house in the tree-lined Avenue Georges Mandel which is now the headquarters of the Fondation Singer-Polignac.

The concerto therefore has no direct ecclesiastical overtones, though in 1936 Poulenc, while composing it, went through a rediscovery of Christian belief, following the death in a car accident of young composer Pierre-Octave Ferroud. This led Poulenc also to take up liturgical choral writing, with *Litanies à la vierge noire* and the Mass in G from the same period. To write the concerto, the composer brushed up on Bach and Buxtehude, which explains its neoclassical feel, and took advice on organ registration from

Maurice Duruflé, who gave both its first private and public performances. It is in one continuous movement, but this contains a wide range of tempo markings: *andante* – *allegro giocoso* – *subito andante moderato* – *tempo allegro* – *molto agitato* – *très calme: lent* – *tempo de l'allegro initial* – *tempo d'introduction: largo*.

Sextet for wind quintet and piano op 100

Allegro vivace

Divertissement

Finale: prestissimo

Poulenc started work on the Sextet in 1932, but it took until 1939 for him to complete it, so its composition coincides with the return to a religious faith described above in the note on the Organ concerto. He described it as 'a homage to the wind instruments which I have loved from the moment I began composing' – it calls for the classic wind quintet combination of flute, oboe, clarinet, bassoon and horn, the piano being an equal partner throughout. The first movement, the longest of the three, opens with a toccata-like flourish that is obviously indebted to Stravinsky's neo-classicism, then continues with a 'Machine Age' busy first section, with a slower and more lyrical second subject; a horn call then leads suddenly to a half-speed, wistful and mysterious section (the piano writing here reminiscent of Ravel's Piano concerto in G, new in 1931 and certainly known to Poulenc), before the non-stop opening returns. The second movement reverses the

fast-slow-fast structure of the first, beginning with an oboe melody then passed to other instruments (but interrupted by an insouciant faster central section); this returns at the end. The finale is a brief rondo which at the start suggests a silent film chase sequence, but this is interrupted by more ingratiating and romantic episodes at a less frantic pace. Eventually this alternation leads to another sudden stop (as this work shows, such surprises are a characteristic of Poulenc's instrumental music), a more contemplative tempo and an intense conclusion.

Maurice Ravel 1875-1937

Deux mélodies hébraïques

Kaddisch

L'énigme éternelle

These 'Two Jewish Songs' date from 1914 and became famous through the Jewish singer Madeleine Grey (1896-1979), who gave their first performance in 1920. In a letter recommending her to Ernest Ansermet, Ravel described her as having 'an attractive voice, fairly powerful, and very clear. And, very notably, perfect diction'; she also had an exceptional range, from the top end of the soprano register down to music usually sung by a mezzo. In 1926 Canteloube dedicated one of his sets of Chants d'Auvergne to her.

Kaddisch (usually kaddish in English; the word simply means 'holy' in Aramaic) is the Hebrew funeral prayer, praising God in the context of a death. The central line of the Kaddish in

Jewish tradition is the congregation's response: 'May His great name be blessed for ever, and to all eternity' – not present in exactly this form in the text Ravel sets. It is to be recited only when there is a minyan (quorum) of ten Jews present, for which in some Orthodox traditions only males count. *L'énigme éternelle* is, as Johnson & Stokes put it, 'a gentle and haunting evocation, not without a touch of a smile and shrug, of the Hebraic view of the riddles of the universe'. Originally for voice and piano and harmonized very simply, Ravel orchestrated both songs in 1919.

Introduction and Allegro

This chamber work was the riposte of the 'double-action' harp-makers Érard to their rivals' chromatic harp and to the commission to Debussy which produced *Danse sacrée et danse profane* (see its separate entry in these notes). Ravel must have been an obvious choice, as Debussy's equal; he wrote the piece at speed in June 1905 ('A week of relentless work and three sleepless nights allowed me to complete the piece, for good or ill', he wrote). With good diplomatic sense, he then dedicated it to Albert Blondel, director of Maison Érard.

The work is for harp, string quartet, flute and clarinet and has its 'home' key in what Paul Griffiths calls an 'antiqued, modalized' G flat major. It opens with the Introduction ('très lent' – very slow); this is only 26 bars long, with a falling main theme and delicious modulations each time the harp enters. It leads

without a break into the Allegro, where the solo harp expands the music of the introduction, with typically fastidious and inventive combinations of the other instruments and the music ebbing and flowing like water. The piece ends straightforwardly with a restatement of the earlier material, after a harp cadenza. Though the work was regularly performed at Ravel's own concerts, he did not include it in his own catalogue of his works and hardly mentions it anywhere in his writings. But it is one of the jewels of the small chamber repertoire for the harp: delicate, rhapsodic and colourful.

Le Tombeau de Couperin

Prélude: vif

Forlane: allegretto

Rigaudon: assez vif

Toccata: vif

This is one of the works which followed Ravel's short-lived experience of the First World War. He was keen to play his part in the defence of France, but was too small and underweight for the army, becoming instead a volunteer truck driver for an artillery regiment; he was invalided out with dysentery in 1916. After hostilities ended, he wrote a gentle and elegiac suite of pieces to remember friends who had died in the war. He orchestrated four of them to form this suite, whose title and style also pay homage to the character pieces of the French *clavecinistes*, the baroque keyboard composers amongst whom François Couperin was one of the greatest: here the *tombeau*, a grave piece remembering

a deceased friend or patron, featured regularly.

Piano trio in A minor

Modéré

Pantoum: assez vif

Passacaille: très large

Final: animé

Stravinsky – who perhaps realised what competition Ravel posed – once tartly described him as 'a Swiss clockmaker' of a composer. The only sense in which that slur might reveal an underlying truth is about Ravel's precision and fastidiousness in finding just the right combination of sonorities to create a memorable and finely judged effect; and in our case also solving the eternal problem of balance between the instruments in a piano trio – his only work for these forces.

His chamber music shows extraordinary refinement and inventiveness, creating a unique sound-world. The magical opening bars of this piano trio prove the point decisively, with their rocking and elegant 3+2+3 rhythm within an 8/8 time signature and the strings entering in unison two octaves apart, with the right-hand piano part in between. (This movement was used to great effect in the soundtrack of Claude Sautet's 1992 film *Un Coeur en Hiver*). Ravel uses the full range of each instrument, also resorting to trills, glissandos, tremolos and harmonics to create an orchestral range of effects – making great demands on the players. But the work formally obeys the traditional classical requirements: two outer movements in sonata

form, enclosing a scherzo and trio and a slow movement. And its unity is reinforced by the shape of the opening subject of every movement: it moves first stepwise and then leaps upward (in the first and final movements, by a fourth; in the middle movements, by a fifth). Ravel spent the summer of 1914 working on the piano trio, already many years in gestation, in St-Jean-de-Luz, the seaside town in the Pyrénées-Atlantiques across the river Nivelle from his birthplace Ciboure (in Basque Ziburu: 'the end of the bridge'). He was apparently unaware of the risk of war, but once hostilities began was eager to enlist, so completed the work within a month.

The first movement, *modéré* (moderate), appears to derive some of its material, and perhaps also its metric instability, from a never completed piano concerto on Basque motifs. Both its subjects are in the tonic A minor and are heard together in the recapitulation; Ravel ends the movement in the relative C major.

The second movement – the scherzo and trio, in traditional ABA form – is marked *assez vif* (quite lively); but its main title is Pantoum, a Malay verse form resembling a villanelle, of which examples were first translated into English in William Marsden's A Dictionary and Grammar of the Malayan Language in 1812. French poets widely adopted the form (including Victor Hugo and Baudelaire, whose 'Harmonie du soir' Debussy set

to music): in it, the second and fourth lines of one quatrain become the first and third lines of the next (*rimes croisés*). The scholar Brian Newbould contends that Ravel's music reflects this structure precisely, as well as the idea that a pantoum should pursue two parallel themes. The scherzo section is in 3/4 time, while the trio subject is in 4/2; the two time signatures co-exist for a while, to unusual effect.

The slow movement follows baroque tradition, constructed as a passacaglia on a bass line which is announced in the first eight bars and then repeated eleven times; the music, marked *très large* (very broad), builds to a grand climax and then dies away. By contrast, the final movement, marked *animé* (animated), uses more modern devices, including unusual time signatures of 5/4 and 7/4, the movement's rhythmic irregularity increased by alternation between them. It opens with violin arpeggio harmonics over the piano's presentation of the first (five-bar) subject; has an orchestral sweep and grandeur, the second subject arriving with massive piano chords; and ends with a brilliant coda.

Ravel dedicated the work to his counterpoint teacher André Gedalge; it was first performed at a Red Cross benefit concert in Paris in 1915, with the Italian composer and conductor (and Ravel's fellow-student at the Paris Conservatoire) Alfredo Casella at the piano.

Sonata for violin and cello

Allegro

Très vif

Lent

Vif, avec entrain

When Debussy died in 1918, plans were developed for a commemorative supplement to *La Revue musicale*. It was natural that Ravel would want to make a contribution; appearing in December 1920, the special publication included what would become the first movement of his Sonata for violin and cello (as well as contributions from Bartók, Dukas, Falla, Roussel, Satie and Stravinsky, among others). Ravel then needed almost two years to complete the whole Sonata (at first labelled Duo, reflecting Ravel's familiarity with the Kodály Duo from 1914 for the same instruments). 'I find a long period of conscious gestation, in general, necessary', Ravel wrote later. 'During this interval I come gradually to see, and with growing precision, the form and evolution which the subsequent work should have as a whole.' John Henken describes the Sonata as 'lean (and) ruthlessly linear'. The composer himself wrote that 'the music is stripped to the bone ... harmonic charm is renounced, and there is an increasing return of emphasis on melody'. But that does not make the sonata hard to listen to or to understand, since there are underlying and pervasive themes and approaches which subconsciously help the listener: a tension between major and minor, a use of modal themes and an evocation of

Hungarian or other folk music. It is also easy to hear the chorale in the slow third movement as a memorial to Debussy. 'Vif, avec entrain', in the tempo marking for the final movement, simply means 'Lively, with spirit'.

String quartet in F

Allegro moderato, très doux

Assez vif, très rythmé

Très lent

Vif et agité

Ravel wrote this, his only string quartet, while still a student in his late twenties in 1902-1903. He dedicated it to his friend and teacher Gabriel Fauré, thirty years his senior. He seems to have taken as his model Debussy's 1893 quartet, which in turn owed a heavy debt to the 'cyclic' ideas and practices of César Franck; the friendship between Debussy and Ravel, at its high point at the turn of the century, and their shared determination to be explorers in music, is also part of the quartet's background. However, as Roger Nichols has said: 'there are enough differences between the two (quartets) to make charges of plagiarism untenable'. To English ears, the Ravel quartet is as unmistakably French as his piano trio, but it has features which mark it as unmistakably Ravel too: the delicacy and freshness of its effects, the love of sonority with a modal twist, the classical restraint and fondness for structure combined with a *fin-de-siècle* sensibility. Like the Debussy quartet,

it makes great demands on the performers' technical skill.

The quartet is organised along traditional lines derived from the Austro-German tradition, but transformed by Ravel's brilliance and inventiveness. The first movement ('very gentle') is in the 'home' key of F major and in sonata form, with a pastoral feel. The second ('fairly lively – very rhythmical'), in A minor, does duty as a scherzo, with a hint of the Javanese gamelan; and the third ('very slowly'), the longest of the four movements, is the slow movement – but with many tempo changes. The final movement ('lively and agitated') – back in F major – alternates between 5/8, 5/4 and 3/4 time, creating the same rhythmic instability as Ravel used again to such effect in the last movement of his piano trio.

The quartet was composed during Ravel's five annual tussles with the jury for the Prix de Rome composition prize: the best he managed was a third prize in 1901. The quartet was his final submission for the prize; he also submitted it to the Paris Conservatoire. It was rejected by both and caused him to leave the Conservatoire in 1905 – a move polarising musical opinion at the time, which led to the resignation of its Director and his replacement by Fauré – more receptive to innovation. The public and critics gave the quartet only a lukewarm original welcome, but it quickly earned a central place in the repertoire.

Albert Roussel 1869-1937

Divertissement for wind quintet and piano op 6

The single-movement early work dates from 1905 and like the *Sérénade*, shows Roussel's fondness for unconventional combinations of instruments, as well as his own developing style: unpretentious, cheerful, rhythmically energetic and transparently scored. The work is subdivided into sections, starting *Animé* ('lively') and including passages marked *Lent* ('slow'), with a return to the animation of the start in the final pages. It was commissioned by, and dedicated to, the *Société Moderne d'Instruments à Vent* (The Modern Society for Wind Instruments), founded by Georges Barrère, the flautist at the first performance of Debussy's revolutionary *Prélude à l'Après-Midi d'un Faune* in 1894. Although the influence of his teacher d'Indy and of Debussy is there in Roussel, some hear neo-classicism in the wings, as well as the Stravinsky of *Petrushka*.

Sérénade op 30

Allegro

Andante

Presto

This work, for the unusual combination of flute, violin, viola, cello and harp, dates from 1925, after Roussel had adopted music as his focus in his late twenties, following a period in the French navy. Apart from the two chamber works featured in this Festival, he left a body of larger compositions,

including three ballet scores and four symphonies. Musicologists suggest that it was his past travel to distant lands, especially French Indochina, which gave this *Sérénade* a distinctly oriental flavour, and that he adopted a pungent Stravinskian language and use of rhythm more wholeheartedly than either of his leading French contemporaries Debussy or Ravel. His own students included Satie, Varèse and Martinů, who dedicated his Serenade for Chamber Orchestra to Roussel in 1930.

Camille Saint-Saëns 1835-1921

Fantaisie op 124

Saint-Saëns was one of the most precocious, versatile, prolific and influential French composers, whose life and work crosses between nineteenth and twentieth centuries: he overlapped with Schumann at one end of his life and Poulenc at the other. Alongside his operas and large-scale orchestral and concerto writing, he left an impressive record of well constructed and melodically engaging chamber music, including two piano trios, two piano quartets and many duo sonatas. A committed traveller after his dominating mother died, in 1907 Saint-Saëns was touring in the Mediterranean; after catching a revival of his own first opera *Le timbre d'argent* in Monte Carlo, he moved east across the border to Bordighera, where he composed the *Fantaisie*, originally for violin and harp.

This single movement duo, in four contrasting sections, follows his *Fantaisie* op 95 for harp solo of 1893 and precedes the *Morceau de concert* op 154 for harp and orchestra of 1918. It was dedicated to the two Eissler sisters, born in what is now Brno in the Czech Republic. By the 1890s they were well known in musical and elite circles across Europe. They shared a home in Redcliffe Square SW10 and enjoyed the honorific titles of Harpist (Clara) and Violinist (Marianne) to Alfred, Duke of Saxe-Coburg-Gotha (1844-1900), second son of Queen Victoria and also Duke of Edinburgh. The *Fantaisie* is played here in a version for that very French combination of flute and harp.

Septet for piano, trumpet and strings in E flat op 65

Menuet: tempo di minuetto moderato

Intermède: andante

Gavotte et Final: allegro non troppo – animato

This Septet, an exuberant large-scale chamber work, adds a piano, trumpet and double bass to a traditional string quartet (sometimes doubled in performance) – an unusual combination. Its background is that the key figure in the chamber music society for which it was written, Emile Lemoine, for whom the composer regularly performed, had whimsically called his organisation 'La Trompette'. Pursuing the theme, he had over many years been imploring Saint-Saëns to write a piece to include a part for trumpet. The composer obliged in 1880

with this work in a neoclassical style, using seventeenth century dance forms. He later said to Lemoine: 'When I think how much you pestered me to make me produce, against my better judgment, this piece that I did not want to write and which has become one of my great successes, I never understood why'. The public obviously caught on rather faster than the composer.

Franz Schubert 1797-1828

Octet in F D803

Adagio – allegro – più allegro

Adagio

Allegro vivace – trio – allegro vivace

Andante (variations) – un poco più mosso – più lento

Menuetto: allegretto – trio – menuetto – coda

Andante molto – allegro – andante molto – allegro molto

The Octet is one of the sunniest and most expansive of Schubert's chamber pieces, having something of a divertimento or serenade quality (and length): 'a bourgeois equivalent to summer-party music in the gardens at Schönbrunn' (Arthur Hutchings). Though this 'open-air' feel recalls Mozart's writing for wind band, the Octet was in fact inspired by Beethoven's early and popular Septet op 20 of 1800. It was commissioned by Count Ferdinand Troyer, chief officer to the household of the Archduke Rudolph (Beethoven's patron) and a keen amateur clarinettist. The Count specifically asked Schubert to follow Beethoven's model: the composer

did so very closely, with the same number of movements (and even a minor-key slow introduction to the final movement, like Beethoven). It also has the same instrumentation (but with an extra violin), so is scored for string quartet plus clarinet, bassoon, horn and double bass. In deference to the Count, many of the most memorable themes and moments belong to the clarinet; but all the players have testing music to negotiate.

The opening movement has a slow introduction which works its way in only a few bars into keys far away from the 'home' key of F and then settles into a broad and genial *allegro*. The *adagio* is reminiscent of the slow movement of the 'Unfinished' symphony, with the clarinet in a prominent role; a lively and easygoing scherzo and trio follow. The fourth movement, following the divertimento tradition, brings a brilliant set of variations, here on a melody from Schubert's Singspiel *Die Freunde von Salamanka* (1815), one of which asks for the C clarinet rather than the B flat used in the rest of the work. A graceful minuet and trio follow, then a tense and ominous slow introduction to the final mock-symphonic *allegro*, the slow music returning unexpectedly as the lead-in to the faster final bars of this golden and satisfying work.

The piece dates from 1824, contrasting strangely with the two far darker string quartets from the same year – in A minor D804 ('*Rosamunde*') and D minor D810 ('*Death and the Maiden*') – also in this Festival). The Octet was not published in full or performed regularly

until long after Schubert's death.

String quartet in D minor 'Death and the Maiden' D810

Allegro

Andante con moto

Scherzo: allegro molto

Presto

This is Schubert's last-but-one completed string quartet, followed only by D887 in A from 1826, two years before the composer's death. *Death and the Maiden* was composed two years earlier, in 1824, alongside its companion quartet in A minor D804 (*Rosamunde*) and the altogether more easygoing and serenade-like Octet in F D803, also in this year's Festival. The slightly earlier Quartettsatz in C minor D703 from 1820 was the start of another quartet, perhaps intended to break Schubert's more than four years' silence in the medium; but he did not pursue it beyond this single completed movement and the first 41 bars of an *andante*.

The silence appears to have been caused by his serious illness, now widely believed to have been tertiary syphilis, requiring a stay in hospital; and by the depression following his realisation that there was no treatment to prevent the eventually fatal impact of this disease. No surprise then that his quartet-writing, when the remission in his illness allowed him to resume it, should now be minor-key dominated and reflect his own gloomy and anguished mental condition. Schubert's music in these final quartets is also technically more advanced than in his earlier

works in the medium, offering greater equality between the four players and building on (but also allowing himself freedom to go beyond) Beethoven's experiments with form.

Death and the Maiden opens with what William Mann calls 'a sharp call to attention': a gripping unison first theme played *fortissimo*. This includes an important downwards triplet motif which powers much of the rest of the long movement. This opening suggests the start of a grim journey and gives the whole work its dark intensity: all movements except the second reinforce the 'home' key of D minor. After only three and a half bars, a *pianissimo* chorale appears, the first of many violent changes of mood, which leads to an F major second theme: the exposition ends with the music wrenched into A minor. In the development section, two versions of the second theme – its original calm form, and then violent and inverted – are used, with strong changes of dynamic; the recapitulation and coda bring back the rhythm of the opening downwards theme, the triplet motif having the last word.

The second movement, almost as long as the first, gives the work its subtitle: a setting and five variations (all in G minor except the fourth, where G major relieves the sombre mood) of the tune from Schubert's short song 'Der Tod und das Mädchen' D531 (1817), one of the composer's thirteen settings of poems by Matthias Claudius (1740-1815). The figure of Death claims a young girl (in some versions of the

story, she is a bride and it is the night before her wedding), who protests but in the end cannot resist. Death subtly argues (in Richard Stokes' translation): 'Be not afraid! I am not fierce, You shall sleep softly in my arms'. The short scherzo is organised as a classical minuet (D minor again – described by Cobbett's Cyclopaedia as 'the dance of the demon fiddler'), played twice and interrupted by a slower-paced D major trio. Mann calls the theme of the minuet 'astonishingly prophetic of the one Wagner used to portray his Nibelungs, played by all the anvils in *Rheingold*'. The final movement is in sonata-rondo form, opening in unison like the first and using the 6/8 hectic dotted rhythm of a tarantella, with stresses on off-beats which destabilise its forward motion. Themes from earlier movements recur, and the broad chorale-like second theme is a near-quotation from a second Schubert song in which Death claims an innocent, 'Erlkönig' D328 (1815). The coda of the whole work begins *prestissimo* in D major, but D minor (Death?) wins in the final bars. D810 was first played in January 1826, at the Vienna home of Karl and Franz Hacker, amateur violinists, apparently with Schubert on the viola and to an unenthusiastic reception; and published posthumously in 1831. However, it fast gained critical acclaim and the honoured place in the quartet repertoire which it still holds. Schumann said: 'Only the excellence of such a work as Schubert's D minor Quartet... can in any way console us for the early

and grievous death of this first-born of Beethoven'. Mahler's incomplete arrangement of the quartet for string orchestra was reconstructed and edited for publication by David Matthews and Donald Mitchell in 1984. This larger-scale version occasionally surfaces in the concert hall and on CD, though is never likely to displace the original. Schubert's quartet also inspired the Argentine-Chilean-American author Ariel Dorfman to write his celebrated play *Death and the Maiden*, first performed in English at the Royal Court Upstairs in 1991 with Juliet Stevenson and Bill Paterson, then filmed by Roman Polanski with Sigourney Weaver and Ben Kingsley.

String quintet in C D956

Allegro ma non troppo

Adagio

Scherzo: presto – Trio: andante sostenuto

Allegretto

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

like Dame Joan Bakewell, Jonathan Pryce or Christopher Hampton. What explains the power which the work enjoys and the respect with which it is now regarded? In part, it is the tragic externalities of the piece – written only two months before Schubert's death, with the composer seeming to know (like the singer in *Winterreise*) that the road ahead is cold and lonely and leads to the grave; and forgotten until its first performance in 1850 and publication in 1853. But on musical grounds alone it is superb and remarkable.

It may have been inspired by Mozart's String quintet in C major K515 and by Beethoven's String 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 existence, beauty, the transience of life and its potential meaning, even though its 'home' key is the usually mundane and cheery C major. In its apparent subject-matter, it joins Beethoven's final string quartets of the same period, but Beethoven's sense of titanic and defiant struggle is replaced by Schubert's bittersweet lyricism.

String trio in B flat D581

Allegro moderato

Andante

Menuetto: allegretto

Rondo: allegretto

String trios do not appear frequently enough on traditional concert platforms. Wrongly, the string trio is often seen as the poor relation of the string quartet. This has nothing to do with the quality of the music – especially if it is by Schubert – but it does explain why some of his chamber works are better known in recordings than in live performances. The B flat trio dates from September 1817, after a summer the composer had spent composing piano sonatas (including in E flat D568 and in B D575), alongside his constant production of song settings. It opens with a very brief sonata-form *allegro*, but this does not clearly have a second subject at all: it is not one of the expansive opening movements he would write in his last chamber works or piano sonatas, but his fingerprint is nonetheless clearly visible. The *andante* is in 6/8 time and in F, a cloud of F minor briefly passing over; in the trio following the minuet, the viola takes the lead; but in the final movement the violin becomes the leader again, all ending in witty and playful style. As Maurice Brown says in the *New Grove*, this string trio shows 'clear evidence of the establishment of (Schubert's) style in the growing harmonic complexity, the

exuberant melody and (more subtly) in the spontaneity of the modulations and the obvious delight he took in expanding a new rhythmic or melodic idea'.

Igor Stravinsky 1882-1971

Suite 'Pulcinella'

Sinfonia

Serenata

Scherzino-Allegretto-Andantino

Tarantella

Toccata

Gavotta (con due variazioni)

Vivo

Minuetto-Finale

The ballet 'Pulcinella', from which Stravinsky extracted numbers to form this Suite, started life with the most starry pedigree: commissioned by Diaghilev, with libretto and choreography by Massine and costumes by Picasso, and first performed in 1920 at the Paris Opera under the baton of Ernest Ansermet. The themes and style of the ballet look back to the *commedia dell'arte*, and Stravinsky, ever the innovator, devised a new neo-classical style to match. He brilliantly re-imagined and re-orchestrated tunes from music at the time attributed to the Italian baroque composer Pergolesi (1710-1736); many of the pieces are now thought to be by other composers of the period. The current arrangement of movements in the Suite dates from 1935.

Germaine Tailleferre 1892-1983

String quartet

Modéré

Intermède

Final: vif

Tailleferre is remembered these days mainly as the only female member of the French composers to whom French music critic Henri Collet gave the collective title *Le Groupe des Six* in 1920. It also included Auric, Milhaud, Poulenc and Honegger; all were influenced by Satie and Cocteau, but each's individuality turned out to be greater than their shared characteristics. Tailleferre overcame parental opposition to make music her career, studied with Koechlin and became a close friend of Ravel, who encouraged her as a composer. Her long list of works, from over seventy years of composing, is unjustly neglected, at least in this country; it includes operas, ballet and film scores, concertos (two for piano) and chamber works, including her only string quartet – an early three-movement work from 1917-1919 which shows the influence of Debussy and Fauré.

Louis Vierne 1870-1937

Allegro from Organ Symphony in E minor op 20

One of Widor's pupils, and for a time his assistant at Saint-Sulpice, Vierne had astonishing musical talent and overcame many of the difficulties of being almost blind from birth. He

held the post of organist at Notre-Dame, Paris, from 1900 until a stroke or heart attack during one of his famous improvisations led him actually to die in the organ loft. He left six Organ Symphonies and a host of compositions for other instruments. The opus 20 *Symphonie pour grand orgue* dates from 1902-1903; the Allegro is the first of its five movements.

Robert de Visée c 1655-1732

Prelude
Allemande
Sarabande
Chaconne

The first record of de Visée is in 1680, around the time he became a chamber musician to Louis XIV, in which capacity he often performed at court. He was a member of the King's personal chamber ensemble *La Chambre du Roi*, along with François Couperin, Marin Marais and Antoine Forqueray, and in 1719 he was named *Maître de Guitare du Roi* to Louis XV, the ten-year-old great-grandson of Louis XIV who had succeeded to the throne in 1715. De Visée published two books of guitar music which together contain twelve suites, as well as a few separate pieces: *Livre de guitare dédié au roi* (1682) and *Livre de pièces pour la guitare* (1686). He also published *Pièces de théorbe et de luth* (1716), as well as many other pieces for theorbo and baroque lute (most of which are preserved in the Saizenay manuscript, from which today's pieces come). The final chaconne is a reworking of a piece by Lully, part of

his music for Molière's *comédie-ballet* in five acts *Le bourgeois gentilhomme* of 1670.

Charles-Marie Widor 1844-1937

Toccata from Organ Symphony in F minor op 42 no 1

Widor's career seemed predestined to be focused on church organs: his family were organ builders and friends of the great Aristide Cavaillé-Coll, who arranged for the young Charles-Marie to study the organ in Brussels; on his return to Paris, at 24, he was appointed assistant to Saint-Saëns as organist of the fashionable Madeleine church. Supported by Cavaillé-Coll, Saint-Saëns and Gounod, his next appointment was at Saint-Sulpice, the second largest church in Paris after Notre-Dame, which already had a long tradition of organ recitals (heavily relying on improvisation) after High Mass each Sunday. This was part of its attraction for Widor, but the real prize was the grand new organ Cavaillé-Coll had completed there in 1862, with its five manuals and 102 speaking stops. Widor remained in post there – though technically no more than 'provisional organist' – for the next 64 years, though in parallel also succeeded on Franck's death to the post of Professor of the organ at the Paris Conservatoire (at the time, study of organ music was compulsory for all its students). Many of those whom Widor taught later became famous as organists and composers for the instrument,

notably Louis Vierne, also featured in this Festival.

It was for the Saint-Sulpice organ that Widor composed his ten organ symphonies – his other instrumental works (save perhaps three symphonies with an part for the organ) and for the voice are hardly now remembered. His four middle-period organ symphonies are designed to exploit all the resources of a state-of-the-art nineteenth century French church organ, requiring bravura technique and a steady nerve. Op 42 no 1 (also known as the Fifth Organ Symphony) from 1879 has as its fifth and final movement the famous Toccata – the title already suggesting a showy keyboard piece in which the dexterity of the performer's fingerwork will be a key feature. Widor does exactly that, with continuously varied arpeggios in the right hand over syncopated chords in the left hand and pedals. It is now most often heard as a recessional at weddings – a tradition perhaps kickstarted by it being performed by Sir William McKie at the first Royal wedding shown live on television, the 1960 Westminster Abbey marriage of Princess Margaret to Antony Armstrong-Jones. By tradition, the Toccata is also played at the end of the Christmas Midnight Mass at St Peter's Rome. Widor was delighted with the worldwide popularity of the piece, but thought that many other organists played it too fast: the score marks the movement allegro and suggests 118 crotchets to the minute.

Sir Peter Maxwell Davies CH CBE

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

Over the course of six decades, most of them upon the Orkney islands where he has made his home, Maxwell Davies's status has adapted from *enfant terrible* to leading cultural figure, playing a key role at the very heart of the British establishment. His appointment as Master of the Queen's Music in 2004 recognised his influential role as a leading British composer and figure of world standing. It is both a tribute to the revolutionary, yet enabling, influence he has had upon the public perception of the English contemporary music scene. It was also a launchpad that, along with his presidency or patronage of many centrally important bodies, offered him added powers to champion the musical causes about which he feels most passionately.

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







Biographies

Over the past few years a number of musicians who feature in this Festival also appeared in the various concerts and seasons given around the North York Moors. Every one of them was struck by the experience as a whole – the audiences, the sacred buildings, the landscape and general feeling of escape and freedom.

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

Jamie Walton
Artistic Director



Jill Allan - Clarinet

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

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

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



Katya Apekisheva - Piano

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

Studying at the Royal College of Music under Irina Zaritskaya, she went on to become a finalist and a prize-winner at the Leeds Piano Competition and Scottish Piano Competition as well as being awarded the London Philharmonic Soloist of the Year. She has subsequently appeared as soloist with the London Philharmonic, Philharmonia, Hallé, Moscow Philharmonic, Jerusalem Symphony, English Chamber Orchestra and the Royal Philharmonic orchestra with conductors such as Sir Simon Rattle, Alexander Lazarev and Jan-Latham Koenig. Her recording debut of Grieg solo piano works (Quartz) received overwhelming critical response, as did her follow recording on Onyx of works by Mussorgsky and Shostakovich. She has also released numerous CDs with violinist Jack Liebeck and her duo partner pianist Charles Owen. This season highlights includes a recital at Kings Place, Wigmore Hall and a debut in Tokyo. Katya is also Professor of Piano at London's Guildhall School of Music and Drama.

www.katyaapekisheva.com

clarinet



Simon Blendis - Violin

Simon Blendis enjoys an international career as a chamber musician, soloist and orchestra leader. He has been leader of the Schubert Ensemble for the last twenty years, with whom he has performed in over thirty different countries at many of Europe's most eminent venues, recorded over twenty CDs and given frequent broadcasts for BBC Radio 3. They were also winners of a Royal Philharmonic Society award for best chamber group.

Last year Simon was appointed leader of the London Mozart Players, and since 1999 has been one of the leaders of Orchestra Ensemble Kanazawa in Japan, with whom he has recorded Vivaldi's Four Seasons for the Warner label. He is also in constant demand as a guest-leader and appearing with most of the UK's major orchestras as well as the Mahler Chamber Orchestra in Berlin. As a soloist he has performed and recorded with the Royal Philharmonic Orchestra, English Chamber Orchestra, Bournemouth Symphony Orchestra and the Birmingham Contemporary Music Group.

Simon is a keen exponent of new music. He has given over 50 first performances and has had new works written for him by, amongst others, John Woolrich, Tansy Davies and Jazz legend Dave Brubeck.

www.simonblendis.com



Claire Booth - Soprano

British soprano Claire Booth has become internationally renowned both for her commitment to an extraordinary breadth of repertoire, and for the vitality and musicianship that she brings to the operatic stage and concert platform. Recent highlights include performances at the BBC Proms, Royal Opera House, Berlin Philharmonie as well as with Opera North and the English, Garsington, Scottish and Welsh National Operas. Claire's numerous concert appearances have led to associations with the BBC Symphony Orchestra, LPO, CBSO, BBC Symphony Orchestra, Bergen Philharmonic, Los Angeles Philharmonic, Deutsche Symphonie Orchester and the Boston Symphony Orchestra. She has appeared at many international festivals such as the Aldeburgh, Holland and the International Edinburgh Festival where she sang in the opening concert last year.

Her most recent CD release is a live recording of her role as Lucia in Britten's Rape of Lucretia with Angelika Kirkschlager and Ian Bostridge for EMI. Performing regularly on Radio 3 with Ian Burnside, Claire's versatility has led her to diverse projects such as Netia Jones' groundbreaking multi-media production at the Royal Opera House of Kurtág's Kafka Fragments and numerous other original productions of music by Oliver Knussen, George Crumb and Debussy's Le Martyre de Saint Sébastien.

www.claire-booth.com



Thomas Carroll - Cello

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

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

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

Thomas is currently a Professor at the Royal College of Music in London and the Yehudi Menuhin School.

www.thomascarroll.co

violin



Megan Cassidy - Viola

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

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



Cremona Quartet

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

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

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

www.quartettdicremona.com



Simon Desbruslais - Trumpet

Simon Desbruslais is a British trumpet soloist whose performances have been critically acclaimed as 'steel-lipped', 'musically compelling' and possessing 'supreme confidence and flair'. He came to international prominence with the first ever recording of Hertel's Third Trumpet Concerto on the natural trumpet. This was followed by new trumpet concertos from John McCabe, Robert Saxton and Deborah Pritchard - which were all recorded for Signum Classics - and David Bednall's ground-breaking 'Christmas Cantata', for solo trumpet, choir and organ. Simon has given live broadcasts and recordings of contemporary British music for BBC 1 Television and BBC Radio 3 & 4 to millions of viewers and listeners worldwide.

In the 2013-14 season, Simon gave concerto performances in China and Brazil, also appearing as soloist with the Royal Northern Sinfonia, Orchestra of the Swan, Charivari Agréable and London Concertante. Continuing his pioneering work with British composers, he premiered new compositions by Edwin Roxburgh, John McCabe, John Traill, Deborah Pritchard, Tomas Yardley and Tom Armstrong. Simon has also given solo performances at the Ryedale, Wymondham, Bangor New Music and Deal festivals, and appeared as a concerto soloist on the natural trumpet at London's Wigmore Hall.

www.simondesbruslais.com



Rebecca Gilliver - Cello

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

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



Heath Quartet

Recipients of the 2012 Royal Philharmonic Society Young Artists Award and the 2012 Festspiele Mecklenburg-Vorpommern Ensemble Prize, the Heath Quartet has performed at many major festivals and venues throughout Europe including the Barbican, Bridgewater Hall, Sage Gateshead, Queen's Hall Edinburgh, the Musikverein, Esterhazy Palace and Konzerthaus Berlin.

Recent highlights have included debuts at the Palais des Beaux-Arts in Brussels and DeSingel Arts Centre in Antwerp, recitals with Michael Collins in Germany and Austria, appearances at the Salisbury, Peasmarsh, Mecklenburg-Vorpommern and Spitalfields festivals, as well as several concerts recorded for BBC Radio 3. They have also collaborated with Ian Bostridge, Edgar Meyer, Stephen Hough, Lawrence Power, the Tokyo Quartet and Colin Currie, and the composers Sofia Gubaidulina, Steve Mackey and Brett Dean.

The Quartet performs regularly at Wigmore Hall where future engagements include complete cycles of both the Tippett and Bartok quartets and a collaboration with Anna Caterina Antonacci. This year they will make their Carnegie Hall debut as part of a USA tour, return to perform at the Concertgebouw and Louvre, appear in Calixto Beieto's *Fidelio* at the London Coliseum, and tour Mexico. The Quartet are members of faculty at Guildhall School of Music and Drama.

www.heathquartet.com



Olivia Jaguers - Harp

Recipient of a 2012 Royal Philharmonic Award, Olivia has performed at all of London's major concert venues including the Royal Albert Hall, Royal Festival Hall and the O2 arena. After studying at Manchester University and the Royal Academy of Music she joined the London Philharmonic Orchestra's training scheme, going on to work with many composers such as George Benjamin, Sir Harrison Birtwistle and Param Vir. Olivia has commissioned several new works for her instrument including 12 new works for oboe and harp (premiered at Wigmore Hall).

She was recently the harpist/percussionist for Jeff Wayne's Musical Version of *The War of the Worlds* – a large-scale arena tour that performed throughout the UK and Amsterdam. Another recent collaboration was with artist Di Mainstone on a commission from Clifton Suspension Bridge to play the bridge like a giant harp. Future performances include Britten's *Canticle V* (for tenor and harp) with Mark Padmore and a three-week schools tour in Herefordshire helping hundreds of school children compose and sing songs written in collaboration with poets from the Ledbury Poetry Festival. Olivia is resident harpist at the Orangery, Kensington Palace Gardens and the official harpist for the Royal Box at the Wimbledon Tennis Championships.

www.olivia-harpist.com

cello



Adam Johnson - Piano/conductor

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

Winner of the Ricordi Operatic Conducting Prize whilst studying under Sir Mark Elder, Adam was invited to conduct at the Manchester International Festival as well as associate conductorship of the London première of Jonathan Dove's opera *Flight* with British Youth Opera under Nicholas Cleobury. His subsequent operatic successes have included direction of Karol Szymanowski's *King Roger* and Benjamin Britten's *The Rape of Lucretia* for Elemental Opera. A former scholar at the RNCM with the Sema Group Contemporary Performance Prize to his credit, Adam continued his piano studies with Peter Feuchtwanger who has described him as 'in possession of an excellent technique and full of fantasy'. Future plans include developing an educational programme in inner London with his orchestra which enjoys a residency at various London churches. A supreme chamber music and frequent artist at this festival both as conductor and pianist, the eminent composer Oliver Knussen hailed his performances as containing 'extraordinary detail'.

www.nlso.org



Rachel Kolly d'Alba - Violin

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

Her first concerto recording with Warner Classics was voted Best Recording of the Year in 2012 by ICMA and Rachel has gone to record many albums most recently chamber music works by Chausson and Franck. Three years ago Rachel became an Ambassador for Handicap International and her first work for the charity was in Cambodia in February 2013 and has regularly organised many concerts for them. She is a devoted mother to her daughter and she also writes short stories and novels. Rachel plays on a magnificent Stradivarius violin made in 1732.

www.racheldalba.com



Ligeti Quartet

The Ligeti Quartet is dedicated to performing contemporary music, commissioning new works and engaging diverse audiences. Graduates from the Royal Academy of Music, Royal College of Music and the University of Oxford, the quartet has established a reputation as leading exponents of new music. Engagements have taken them throughout the UK and abroad, including performances at Wigmore Hall, Purcell Room, St James's Piccadilly and international festivals including the Pablo Casals Festival (France) and others as far as Hong Kong. The quartet was recently selected for the Young Artist Scheme at St John's Smith Square 2015-16.

The Ligeti Quartet regularly works with artists outside classical music; and have performed with many alternative musicians such as Wadada Leo Smith, Shabaka Hutchings, Anna Meredith, Seb Rochford, Laura Jurd, and You Are Wolf, thus gaining a reputation for innovative approaches in new music, through work with performance artists, video, actors and DJs. The quartet also maintains a particular interest in education, regularly leading workshops at schools and universities.

This year they release a CD for Signum Classics featuring a collection of new British works for string quartet and trumpet including one by Sir Peter Maxwell Davies featured during the festival.

www.ligetiensemble.com



Priya Mitchell - Violin

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

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

www.ocmf.net



Andrew Pettitt - Oboe

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

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



David Pipe - Organ

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

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

David came to work at York Minster in September 2008 and was appointed Assistant Director of Music in September 2010. He performs regularly with local groups and is increasingly in demand as a teacher as well as freelance organist.

www.david-pipe.co.uk

oboe



Rachel Roberts - Viola

Rachel Roberts is one of Britain's leading violists and as a soloist she has collaborated with conductors Christoph von Dohnányi, Andras Schiff, Richard Hickox and Martyn Brabbins performing concertos with the Philharmonia Orchestra, the Cologne Chamber Orchestra, Kammerphilharmonie Graubünden in Switzerland and Manchester Camerata Chamber Orchestra amongst others.

As a supreme chamber musician Rachel has appeared at the Musikverein (Grand Saal), Concertgebouw, Wigmore Hall, Royal Festival Hall, Cadogan Hall, St. John's Smith Square and King's Place London. She has just returned from a tour of Japan with Christian Tetzlaff and colleagues, also appearing at many international festivals such as the Salzburg Festival and numerous others throughout Europe and Scandinavia.

Prizes for Rachel Roberts' chamber music recordings include the Diapason D'or in France and CD of the month in Fonoforum Magazine in Germany. The 'Supersonic Award' from Pizzicato Magazine in Luxemburg was awarded for her recording of Brahms' Viola Sonatas and Schumann 'Märchenbilder' with pianist Lars Vogt with whom she has also collaborated on CD with Schubert's Arpeggione Sonata, Britten's Lachrymae and the Shostakovich viola sonata. Rachel Roberts is a dedicated teacher and Professor of Viola at the Guildhall School of Music and Drama in London.

www.rachelrobertsviola.co.uk



Victoria Sayles - Violin

Victoria Sayles was a Foundation Scholar at the Royal College of Music, London where she graduated with First Class Honours. She is currently Associate Leader of the Royal Liverpool Philharmonic Orchestra and the London Mozart Players. She was a member of Scottish Chamber Orchestra and Concertmaster in Santiago Opera House, Chile as well as guest Concertmaster in Bergen Philharmonic (Norway), BBC Scottish Symphony, Bournemouth Symphony, City of Birmingham Symphony, London Mozart Players, Royal Liverpool Philharmonic, Royal Philharmonic and Trondheim Symphony (Norway) Orchestras. She also appears regularly with Philharmonia Orchestra and has recently led orchestras in China on national television.

As a chamber musician Victoria has performed in festivals all over the world such as the Australian Chamber Music Festival, the Gstaad Festival Switzerland, throughout Japan, New Zealand and UK. In January 2009 Victoria played to refugees in the refugee camps on the Thai-Burmese Border with the Iuventus String Quartet.

Recent concerto performances include Bach, Beethoven, Bruch, Glazunov, Mendelssohn, Saint-Saëns and recently performed the Bach Double Violin Concerto with Jack Liebeck at the Sydney Opera House.

www.victoriasayles.com



Virginia Slater - Viola

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

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

viola



Adrian Spillett - Percussion

Whilst a student at the Royal Northern College of Music in Manchester, Adrian won the prestigious BBC Young Musician of the Year Competition in 1998 and founded the percussion quartet 4-MALTY in 1999 with whom he was a member for 15 years.

In 2011 Adrian was appointed Section Leader percussion with the City of Birmingham Symphony Orchestra. Alongside his CBSO work, he is a member of the Colin Currie Group, the Graham Fitkin Band and continues to work with the BBC Symphony Orchestra, John Wilson Orchestra, London Sinfonietta and Birmingham Contemporary Music Group. Last year, Adrian also made his debut with the World Orchestra for Peace at the BBC Proms. Adrian was appointed Head of Percussion at Birmingham Conservatoire in 2014 and continues to tutor the National Youth Orchestra's percussion section. He was formerly Professor of Percussion at the Guildhall School of Music and Drama in London for four years. As a soloist, Adrian has performed with the BBC Philharmonic, Royal Liverpool, Royal Philharmonic and Irish Chamber orchestras. His concerto performances include Macmillan's *Veni, Veni, Emmanuel*, Keiko Abe's *Prism Rhapsody II*, Joseph Schwanthner's *Percussion Concerto* and the world premiere of Dinuk Wijeratne's *Percussion Concerto*.



David Stout - Baritone

David Stout has rapidly established himself as one of the UK's most versatile baritones, earning a formidable reputation for his stage charisma, refined acting and stage presence. He has performed at London's Royal Festival Hall, King's Place, Royal Opera House and English National Opera where he sang the title roles in Mozart's *Le Nozze di Figaro* and Wagner's *Die Meistersingers*. David has also performed under Mark Elder and the Hallé Orchestra.

Other operatic appearances include a variety of roles at Welsh National Opera, Wexford Festival, Opera North, Teatro Massimo di Palermo and various festivals including the Endellion and Bregenzer Festspiele.

Stout's extensive concert repertoire includes Verdi's *Requiem* with the RPO at the Royal Albert Hall; Handel *Messiah* and Brahms *Requiem* with the Hallé Orchestra; Bach *St John Passion* with Polyphony at St John's Smith Square, and Mozart *Requiem* with the Bournemouth Symphony Orchestra. He has also sung in the Haydn *Nelson Mass*, Beethoven *Missa Solemnis*, Tippett *A Child of Our Time*, Vaughan Williams *A Sea Symphony*, Walton *Belshazzar's Feast*, Rossini *Stabat Mater*, Elgar *The Dream of Gerontius*, Mendelssohn *Elijah* and Britten *War Requiem*. Recent recordings include Sullivan's *'The Beauty Stone'*, Haydn *Creation*, Mahler *Lieder eines fahrenden Gesellen* and Wolf *Eichendorff Lieder*.



Hugo Ticciati - Violin

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

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

www.hugoticciati.com

Baritone



David Tollington - French Horn

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

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

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



Elizabeth Trigg - Bassoon

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

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



Carol Tyler - Resident Artist

Carol Tyler trained in Wolverhampton and Birmingham receiving a BA.(Hons) Fine Art and an MA in Fine Art respectively. Since graduating as a mature student in 1990 she has exhibited widely. Key exhibitions since 2000 include - Brewery Arts Centre, Kendal, Cumbria - Light as a Feather, Installation at the Showroom Cinema Sheffield - Contemporary View, RCA London - Back to Nature, Ikon Gallery, Birmingham - as well as shows in numerous commercial galleries throughout England. She is also a regular exhibitor at the Affordable Art Fairs in London and Glasgow.

In 1995 she was Artist-in-Residence at Grizedale Forest in Cumbria. Living in a caravan and working in a huge attic studio for three months, the experience changed her working methods and life. The following year, she moved to a caravan on the North York Moors near Whitby and finally realised her ambition to integrate her life and work.

Carol continues to exhibit regularly and in June each year opens her house and studio in the Dales as part of the North Yorkshire Open Studios. Her intimate relationship to the moors during those nomadic years has given her a unique perspective to its vision through art and this is why her regular depictions of the landscapes are commissioned by the Festival each year.

bassoon



Matthew Wadsworth - Theorbo

Lutenist and theorbo player Matthew Wadsworth is in great demand as a soloist, continuo player and chamber musician, appearing at many major festivals in the UK, Europe and North America. He can frequently be heard on radio and has recorded for Avie, Deux-Elles, Linn, EMI, Channel Classics and Wigmore Live. His 6 CDs to date have all received international critical acclaim and he has just recorded a forthcoming release at St Hilda's Priory, Sneaton Castle.

Matthew studied lute 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 before going to perform at many prestigious halls including Wigmore Hall, Purcell Room and the Metropolitan Museum of Art (New York).

In 2013 Matthew cofounded the company Good Food Talks (www.goodfoodtalks.com) for the visually impaired, enabling them to read menus in restaurants from a phone or tablet. He was also part of a three part documentary called 'Renaissance Man' which follows his training to attempt a 200ft motorcycle jump in the Mojave desert.

www.matthewwadsworth.com



Tamsin Waley-Cohen - Violin

Described by the Guardian as a performer of 'fearless intensity', Tamsin Waley-Cohen enjoys an adventurous and varied career and her performances have taken her across the UK, Europe, to the USA and the Antipodes. She enjoys collaborating with many contemporary composers including her sister, Freya Waley-Cohen, with whom she is embarking on a residency at Aldeburgh alongside architects Finbarr O'Dempsey and Andrew Skulina for a project exploring the relationship between sound and space. Tamsin also enjoys a duo partnership with composer and pianist Huw Watkins whose Concertino she premiered; together they have recorded for Champs Hill and Signum Records for whom she has also recorded a series of discs including a recent acclaimed release of works for solo violin written since 1944.

In addition to concerts with the Royal Philharmonic, London Philharmonic and BBC orchestras amongst others, she has been associate artist with the Orchestra of the Swan and works with many conductors including Andrew Litton and Tamás Vásáry. Her love of chamber music led her to start the Honeymoon Festival now in its ninth year - and she is also artistic director of the Sunday Series at London's Tricycle Theatre. Tamsin is the violinist of the London Bridge Ensemble.

www.tamsinwaleycohen.com



Jamie Walton - Cello

Founder and curator of this festival, Jamie has performed all over the world and is currently setting up a record label for chamber music to launch in November. On his 1712 Guarneri, Jamie has recorded much of the sonata repertoire for Signum Classics and as a concerto artist he has broadcast and performed with many international orchestras throughout Scandinavia, New Zealand, Europe, North America and the UK including the Philharmonia Orchestra with whom he has recorded ten concertos.

His recording debut with the Royal Philharmonic Orchestra has just been released and he recently returned from Canada where he performed the Elgar concerto with the Calgary Philharmonic Orchestra. He has also recorded the complete works for cello by Britten including a film about the solo suites with director Paul Joyce which was premiered on SkyArts. Jamie was awarded a Foundation Fellowship by Wells Cathedral School for his outstanding contribution to music and is Patron for Cedars Hall, a new concert hall to open there in 2016. A member of the Worshipful Company of Musicians, Jamie was elected to the Freedom of the City of London (although he now lives permanently in North Yorkshire).

www.jamiewalton.com

theorbo



Dan Watts - Flute

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

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

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



Karolina Weltrowska - Violin

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

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



Anthony Williams - Double-bass

Born in 1980, Anthony Williams read Mathematics and Music at Royal Holloway University of London, before undertaking postgraduate study at the Royal College of Music in London.

Anthony has a busy freelance career working with orchestras including the BBC Philharmonic Orchestra, BBC National Orchestra of Wales, BBC Scottish Symphony Orchestra, Philharmonia, Royal Liverpool Philharmonic Orchestra and Brandenburg Sinfonia, as well as performing principal bass with the London Mozart Players and the Northern Lights Symphony Orchestra (founded and run by Adam Johnson).

Anthony is in demand as a chamber musician, and last season performed the Schubert 'Trout' Quintet with three different ensembles alongside major works by Vaughan Williams, Rossini and Beethoven as well as the Dvorák string quintet with the Wihan Quartet of Prague. He also enjoys performing contemporary music, as a member of the critically acclaimed Theseus Ensemble, and as soloist in the world premiere of William Attwood's Double Bass Concerto in 2009. He plays on a double bass from 1840 made by the Manchester-based William Tarr.

flute





Photo Credit: Frank Harrison

Venues



St Peter and St Paul Pickering

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

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

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



St Oswald's Lythe

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

The earliest written record of St Oswald's occurs in 1100; but in 1910, at a major restoration carried out under the auspices of the Vicar, the Reverend the third Marquess of Normanby (who began his ecclesiastical career as assistant curate here), 37 fragments

of carved stone were found built into the walls of the Norman church. These are Anglo-Danish gravestones from, most likely, a Christian burying ground established following the Viking invasion of the neighbourhood in 867.

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



St Mary's Lastingham

The church is undergoing a major reconstruction, not of its fabric but its history. There was a long accepted belief that the site of St Mary's chosen by Cedd between 653 and 655 to build a monastery was, as described by Bede's *Ecclesiastical History* 'among steep and remote hills fit only for robbers and wild beasts'. Now that is giving way to the realisation that where it stands, on the edge of the fertile area of Ryedale, it was only three miles from an important

Roman road and near to the great villa at Hovingham. Bede's further reference to Cedd having to purify the site before he could begin building seems relevant here. Now that a recent survey carried out by archaeologists from the University of Leeds has found Roman material in the crypt, it begins to look as if the shell of an Anglo-Saxon religious building was neatly dropped into the middle of an abandoned Temple. The wider significance of Cedd's church and of its successor, the Benedictine monastery refounded in 1078 by Stephen of Whitby, is being explored in a series of annual

lectures sponsored by the Friends of Lastingham Church.

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



St Hilda's West Cliff Whitby

Big and bold is how Nikolaus Pevsner describes this huge church, built in two years from 1884. Designed by the Newcastle architect, R.J. Johnson, whom Pevsner salutes for his competence and high mindedness, St Hilda's was conceived on a scale, and with features, suitable to the cathedral the Rector of Whitby, Canon George Austen, intended it to be. A southerner by birth, Austen arrived in Whitby in 1875 and stayed 45 years, during which his

forceful personality made him famous throughout Yorkshire. 'Whitby was his kingdom' it was said, and what more fitting that the five Anglican churches over which he presided, including the endearingly unusual, but not exactly shipshape, Parish Church of St Mary on the East Cliff, should be formed into a new diocese? To that end the new St Hilda's soon acquired a bishop's throne. Austen himself planned and oversaw every detail of the new church, including the view across the harbour to the Abbey, though this was not achieved without a prolonged struggle

with the landowner of the site. West Cliff Fields were open country until George Hudson, the railway king, bought them for development. Nowadays the east window of St Hilda's looks soberly down Hudson Street to the River Esk.

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



St Hilda's Danby

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

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





St Hilda's Priory Sneaton Castle, Whitby

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

In 1992 the distinguished ecclesiastical architect, Ronald Sims, who died in 2007 aged 80, advised on the reordering of the chapel 'to improve its ambience, dignity, accessibility and liturgical use'. Later on he was responsible for the cross and candlesticks made of black

wrought metal (as also for the crypt window in St Mary, Lastingham.)

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



St Nicholas Guisborough

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

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

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

lacking in his peers.

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



St Helen's and All Saints' Wykeham

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

higher ground some way to the north-east. This again was a deliberate play by Butterfield: piercing the old tower to create a gatehouse effect. The original church building was cleared away to create a virtual *tabula rasa*: a common aim of certain Victorian church designers, especially those influenced by 'Ecclesiologist' tendencies, rather to the detriment of our heritage.

The Victorian church building shows an adherence to simple Gothic forms of the 13th century which is consistent with Butterfield's earlier work in North Yorkshire (e.g. Sessay of 1847); but after Wykeham, completed in 1855, this restraint was soon lost as he quickly moved towards the temptations of intense decoration in the church at Baldersby St James,

near Ripon, which dates from 1857. In common with both of these locations, Wykeham also possesses elegant secular buildings designed by Butterfield, namely the school to the south and also the parsonage.

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



St Hedda's RC Egton Bridge

Many features of the story of Roman Catholicism within England since the Reformation can be found in the history of St Hedda's Church. The village and the surrounding population have long maintained a Roman Catholic tradition even when under extreme official disapprobation in the 16th and 17th century. This was aided by gentry families, such as the Smiths of Bridgehome in the village, who were able to provide a safe haven for priests to live and for Mass to be said. Probably the most notable priest – and later martyr – was Nicholas Postgate who was

also born in the village. He discreetly ministered across Yorkshire for fifty years until he fell victim to the hysteria of the Popish Plot of 1678 and was hanged, drawn and quartered in York the following year.

English Roman Catholicism was at its lowest ebb in the eighteenth century yet the first church was built in 1798; this is now the school next door. Within the next fifty years both legal emancipation and the influx of labourers from Ireland created a rising demand. In 1859 the priest in charge – Fr Callebert – set about trying to raise funds for a much larger church building. Unlike many large Catholic churches of the period (one immediately thinks of Pugin's neo-gothic

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

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



St Stephen's Fylingdales

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

the mid 19th Century.

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

architect. He was Diocesan Architect to the cathedrals of Oxford, York, Winchester and Ripon and also undertook considerable commissions abroad.

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



St Martin-on-the-Hill Scarborough

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

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

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

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

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

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

Acknowledgements

A sincere thank you to all the Sisters at St Hilda's Priory, Sneaton Castle for allowing the musicians to descend upon them for two whole weeks - you are central to the festival!

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There is a strong and committed team who work tirelessly throughout the year and in particular Joel Brookfield, John and Katrina Lane and Adam Johnson - thank you. This extends to Sue Mason for her wonderful baking during the festival

and other Trustees of the festival who deal with vital interval refreshments!

Thank you Marianne Sweet for the PR and brochure design, Mike Samuels for the website, Philip Britton for his excellent programme notes, Chris Mason for the lighting wizardry and Rosie Burton for her stage management.

Our resident painter Carol Tyler and photographer Frank Harrison are pivotal to the festival's brand so thank you for your inspired eye and glorious imagery.

Sir Peter Maxwell Davies who has really become part of the festival's fabric is extraordinarily generous in representing us as Patron and committing to being at the festival. We are deeply honoured and thrilled to be giving a world première of a new work by him.

An enormous thanks to you the

audience who, in times of cultural hardship and cuts, show such loyalty and commitment - your willingness to explore new music and attend so many of the concerts is truly heart-warming. My dear friend Anne, with whom I set up this festival, would be so proud of its continuing growth.

Finally, our friend Keith Brigham, who was a staunch supporter of the festival, passed away suddenly in 2014. We have been able to invest in some professional staging for the festival in his memory with the help of an Arts Council Grant and donations from his friends. I'd like to dedicate this festival to both Keith and another stalwart supporter Lizzie Newton who also passed away last year. They will both be greatly missed.

Jamie Walton
Artistic Director

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