

# North York Moors Chamber Music Festival



‘Vienna to France’  
16–28 August 2010

PATRON SIR MARCUS WORSLEY

[www.nymchambermusicfestival.org](http://www.nymchambermusicfestival.org)



# Introduction

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## LEFT

Carol Tyler  
Lythe, (2009)

Welcome to the second North York Moors Chamber Music Festival. Without your support and attendance this event would not be possible so I'd like to take this opportunity to thank you for coming and therefore being very much part of it.

Last year's theme, Bach and Beyond, was a terrific success and I think due in part to the concept of a structure. I knew that I wanted to contrast this theme by celebrating the glorious French repertoire but without alienating those who were attracted to the classics. So much great music was written during the Classical era and thus I felt I should combine the two, seeing as most music is influenced from this earlier golden age.

We mustn't forget that there was also a second Viennese school around the turn of the twentieth century and this is why I have included both Mahler and Schoenberg, two of its greatest exponents.

Back in 2002 I began to give concerts in and around the North York Moors National Park and was struck by the atmosphere not only evident from the environment itself but also within the extraordinary venues. These churches and priories upon this ancient landscape have a sacred presence that lends itself to music profoundly. Soon they clearly became my favourite and most treasured of all concert experiences.

Over the years since then audiences have been building up and the demand for concerts has not only been sustained but has indeed increased. This is credit to the appetite of the locals and beyond who wish to celebrate not just music but where it takes place. This festival is about exactly that; an extension of the concert series that has now put on over forty concerts since that occasion in 2002.

So this celebration is a natural progression and one that I hope continues for many years. Society and general life is perhaps more effective back to its basic principles especially in an ever ambitious and changing world, so the simplicity of this festival very much fits in with that philosophy.

It remains for me to express my thanks to those who are supporting this venture and have done so tirelessly, and selflessly, in the past. I hope this festival is a manifestation and culmination of that investment, appreciated sincerely.

As music is a binding of many elements and a common language, enjoy!

Jamie Walton  
ARTISTIC DIRECTOR



# Programme

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## WEEK ONE

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Monday 16<sup>TH</sup> August  
7.00pm

St Mary's Church,  
Lastingham

SCHUBERT Piano trio in E flat  
FAURÉ Romance  
*Interval*  
RAVEL Piano trio in A minor

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Wednesday 18<sup>TH</sup> August  
7.00pm

St Oswald's Church,  
Lythe

MOZART Quintet in E flat for fortepiano and wind K.452  
MOZART Sonata in D major for four hands K.521 in C  
*Interval*  
PLEYEL Quintet in C for fortepiano and wind  
RAMEAU Suite

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Friday 20<sup>TH</sup> August  
7.00pm

St Hilda's Church,  
Danby

HAYDN String trio in Op.53 No.1 G major  
BEETHOVEN String trio Op.9 No.3 in C minor  
*Interval*  
MOZART Divertimento for string trio in E flat major K.563  
RAVEL Duo for violin and 'cello

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Saturday 21<sup>ST</sup> August  
7.00pm

St Nicholas' Church,  
Guisborough

MOZART String quintet No.4 in G minor K.516  
DEBUSSY String quartet Op.10 in G minor  
*Interval*  
SCHOENBERG Verklärte Nacht Op.4 for string sextet

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### Car Parking

The churches in Danby, Lythe and St Hilda's Priory have large car parking facilities. Those in Lastingham and Guisborough, Hawsker and Wykeham have local village parking and in St Hilda's West Cliff there are local car parks and street parking.

### Toilets

St Hilda's West Cliff, All Saints Hawsker and St Hilda's Priory have their own facilities. The churches in Lastingham, Giusborough and Wykeham have village facilities. The churches in Danby and Lythe have portaloos provided.

### Refreshments

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

## WEEK TWO

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Monday 23<sup>RD</sup> August  
7.00pm

St Hilda's Priory Chapel  
Sneaton Castle,  
Whitby

MOZART Piano quartet No. 2 in E flat major K.493  
FAURÉ Piano quintet No.1 Op.89 in D minor  
*Interval*  
MAHLER Piano quartet movement in A minor  
CHAUSSON Concert for violin, piano and string quartet Op.21

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Wednesday 25<sup>TH</sup> August  
7.00pm

All Saints' Church,  
Hawsker

BEETHOVEN Septet Op.20 in E flat major  
RAVEL Introduction and Allegro for harp,  
flute, clarinet and string quartet  
*Interval*  
DEBUSSY Sonata for flute, viola and harp  
POULENC Sextet for piano and wind in C

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Friday 27<sup>TH</sup> August  
7.00pm

St Helen and All Saints  
Church, Wykeham

HAYDN String quartet Op.76 No. 5 in D major  
BEETHOVEN String quartet Op.18 No.2 in G major  
*Interval*  
RAVEL Piano trio in A minor

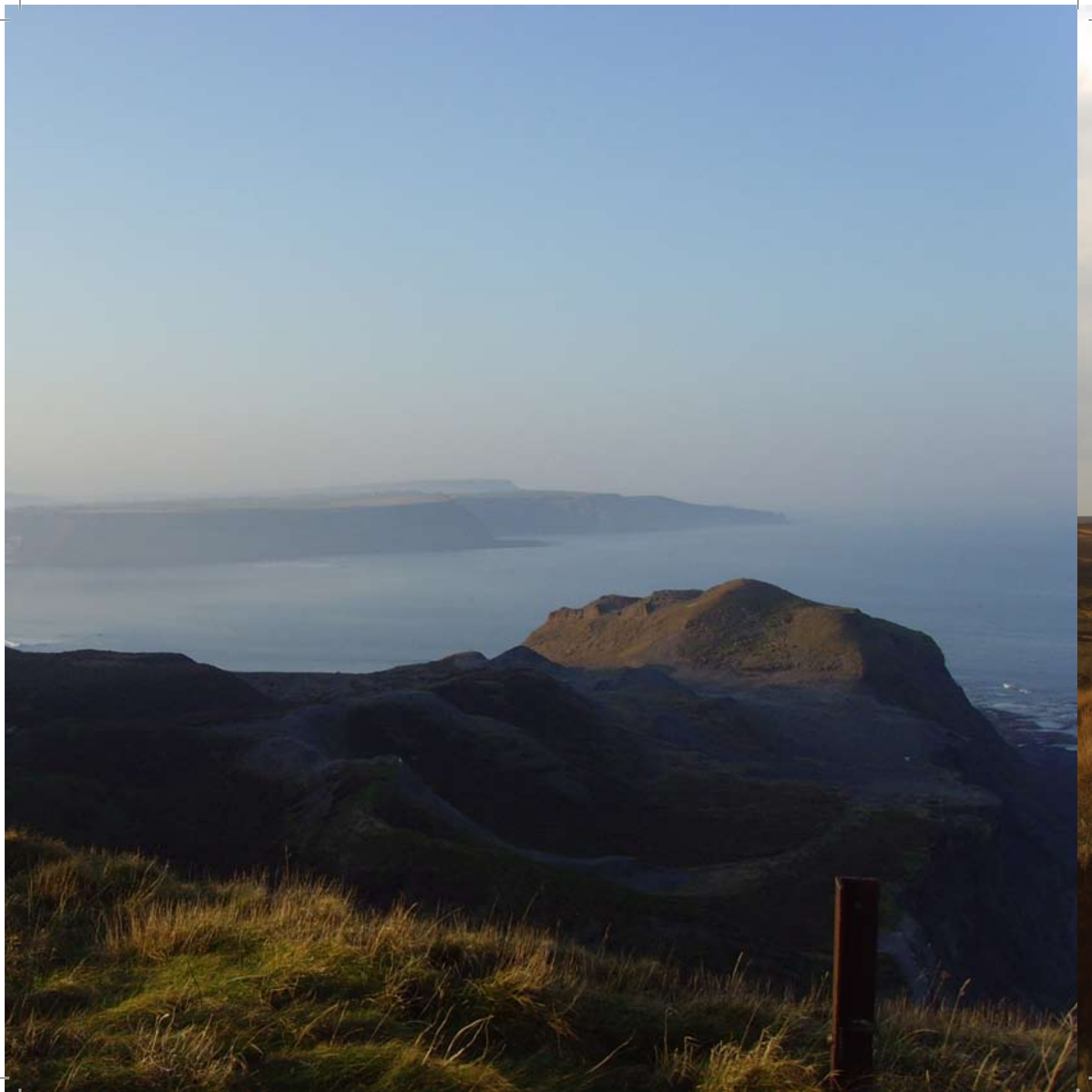
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FINALE  
Saturday 28<sup>TH</sup> August  
7.00pm

St Hilda's Church  
West Cliff, Whitby

WIDOR Toccata  
SCHUBERT String quintet in C major  
*Interval*  
POULENC Sonata for two pianos  
SAINT-SAËNS Carnival of the animals

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# 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 of 1949. The North York Moors National Park encompasses two main types of landscape, green areas of pasture land and the purple

and brown heather moorland. These two kinds of scenery are the result of differences in the underlying geology and each supports different wildlife communities. There are records of 12,000 archaeological sites and features in the North York Moors National Park of which 700 are scheduled ancient monuments. Radio carbon dating of pollen grains preserved in the moorland peat provides a record of the actual species of plants that existed at various periods in the past. About 10,000 years ago the cold

climate of the ice age ameliorated and temperatures rose above 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.



# Notes

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All notes by Daniel Grimwood and Anneke Scott.

## Ignaz Joseph Pleyel 1757–1831

### Quintet in C for fortepiano and wind

Allegro

Adagio

Allegro

Ignaz Joseph Pleyel (1757–1831) was born in the Austrian town of Ruppersthal. His father ensured that his son received a thorough education and himself taught Ignaz the rudiments of music after the boy's musical talents had become clear. Pleyel was taken to Vienna at the age of twelve to study with Johann Vanhal and in 1772 he became Haydn's pupil and lodger in Eisenstadt. In a move that perfectly mirrors the theme of this year's festival Pleyel moved first to Strasbourg then, fleeing the upheavals of the French Revolution and following his teacher Haydn, to London and finally to Paris.

Once settled in Paris he founded a major publishing house and a piano factory and his compositions achieved widespread popularity in Europe and North America. Pleyel was an extremely prolific composer whose output includes forty or so symphonies, ninety string quartets, ten concertos, two operas and a vast quantity of instrumental music. Companies throughout Europe published many of these works in a wide variety of arrangements. This in itself is some measure of Pleyel's popularity among his contemporaries. His style was essentially an extension of the classical school rooted in Haydn, although his work is characterised by his emphasis on virtuosic brilliance.

Though Pleyel was an important musical figure during his lifetime now he is solely remembered for his publishing and piano factory and his music has sadly fallen by the wayside. His *Quintet in C* written in 1791 is one such forgotten work. It is a three-movement work originally written for string quartet but later arranged by the composer for oboe, clarinet, horn, bassoon and piano.

## Jean Philippe Rameau 1683-1764

Suite – (Arr. Robert Percival)

La Pantomime

La Cupis

Une grande mélange

In his *Histoire de la musique moderne* (1847)Blondeau, who earlier in his life had made arrangements of Beethoven piano sonatas for string quartet, excused his apparent bold liberty in transcribing Beethoven works by pointing out that Beethoven himself had been an industrious arranger of his own compositions. Mozart and Beethoven, he said, “provided this sort of arrangement for their own works. Since then, hundreds of pieces have been arranged for all sorts of instrumental combinations. Even five-act grand operas have been arranged as quartets for two violins, viola, and bass. This practice turned into real speculation, a kind of commerce”. 18th and 19th century repertoire for wind instruments abounds with “thefts”. Salomon arranged Haydn’s symphonies for flute, string quartet and piano, in Vienna wind players such as Joseph Triebensee were tackling Mozart’s operas for wind octets. ensembleF2 are thankful that this tradition is not dead and commissioned the bassonist and arranger Robert Percival to arrange a selection of Jean-Philippe Rameau works for the North York Moors Chamber Music Festival. The first movement, La Pantomime, comes from the 4th “concert” of Rameau’s *Pièces de clavecin en concert* (1741). The *Pièces de clavecin en concert* are scored for harpsichord, violin and gamba however they differ greatly from the typical trio sonata of the time in that the harpsichord takes a much more dominant role. The second movement, La Cupis, comes from the 3rd “concert” – the *Pièces de clavecin* is divided into five “concerts”, each with a number of movements. The final movement, ‘une grande melange’, takes dance movements from *Les Indes Galantes*, Rameau’s 1735 opera-ballet.

## Wolfgang Amadeus Mozart 1756–1791

Quintet in E flat for fortepiano and wind K.452

Largo – Allegro moderato

Larghetto

Allegretto

Piano quartet No. 2 in E flat major K.493

Allegro

Larghetto

Allegretto

String quintet No.4 in G minor K.516

Allegro

Menuetto: Allegretto

Adagio ma non troppo

Adagio – Allegro

Divertimento for string trio in E flat major K.563

Allegro

Adagio

Minuet

Andante (theme and variations)

Minuet

Allegro

Sonata in D major for four hands K.521 in C

Allegro

Andante

Allegretto

Composed in Vienna around the same time as his six string quartets dedicated to Haydn, Mozart’s quintet for fortepiano and winds, K.452, has the intimacy of his chamber music but at the same time shows the influence of the concerto, in the three movement format and the virtuosic nature of the piano writing.

The unusual combination of four wind instruments with fortepiano was one that had not been explored before this work. However, it seems almost inevitable when one looks at Mozart’s increasing use of winds in his piano concerti and also when taking into account his close friendships



with many prominent wind plays such as the horn player Josef Leutgeb and the clarinetist Anton Stadler who it is likely performed this work with Mozart on the 1st of April 1784 in Vienna's Nationale Hoftheater.

The concert was a resounding success and Mozart later wrote to his father describing the quintet. "I consider it the best thing I have ever written in my life. It is for 1 oboe, 1 clarinet, 1 horn, 1 bassoon and pianoforte and I wished you could have heard it - and how beautifully it was performed!".

In 1786, the piano quartet was still a relatively obscure combination, and most of Mozart's chamber music up till this point still adhered to the old practice of figured-bass, with the 'cello part doubling the keyboard left hand. His experience as a prolific composer of string quartets, piano concerti and violin/piano sonatas comes very much to the foreground in the two piano quartets which exhibit an emancipated 'cello part and free interplay between all four instruments with no one voice dominating.

Although not so frequently heard as its G minor sister, the E flat quartet is by no means inferior. The virile first movement with its festive and brilliant opening and the gently lyrical second movement possess a melodic largesse which paves the way for Schubert and the Rondo, lightly soaring and graceful make this one of the most uplifting of all Mozart's chamber creations.

By contrast the G minor quintet written in the key which Mozart seems to associate with melancholy and hysteria is one of his darkest works. It was completed within weeks of its predecessor in C major - this wouldn't be the last time he coupled this to contrasting keys; the following year he also completed the great C major and G minor symphonies within weeks of each other. This quintet is music of extremes, the sunny trio section of the minuet offers some major key respite, though the ruminating slow movement continues the elegiac tone of the first movement and the slow introduction to the Finale deepens the tragic mood still further. The main body of the last movement, however sweeps aside the proceeding despair in a blaze of G major. Could this perhaps have been the inspiration to the final version of Beethoven's Op.132 String Quartet?

The E flat Divertimento is Mozart's only completed work for string trio. Despite its slight instrumentation, this is a

work of significance and is possessed of a nobility of expression to match his finest string quartets. It adheres to the six-movement structure used in many of Mozart's divertimenti. Although by no means the first work for this combination it is undoubtedly the first to elevate the string trio to such heights. As Alfred Einstein wrote, "it is a true chamber-music work, and grew to such large proportions only because it was intended to offer ... Something special in the way of art, invention, and good spirits. ... Each instrument is *primus inter pares*, every note is significant, every note is a contribution to spiritual and sensuous fulfillment in sound." He described it as "one of his noblest works."

The Sonata in C major for four hands dates from 1787 and uniquely among his duet sonatas, the autograph manuscript specifically designates *cembalo primo* and *cembalo secondo* (first and second piano), leading Mozart's biographer Einstein to conjecture that the sonata would gain from being played on two pianos. Both the opening and closing movements are of exceptional brilliance, and on the day of catalogue Mozart sent a copy of it to his friend Baron Gottfried von Jacquin with a covering letter requesting that he should give it to his sister "with my compliments and tell her to tackle it at once, for it is rather difficult."

## Charles-Marie Widor 1844–1937

### Toccata for organ

Widor was born in Lyon to a musical family and his father was his first teacher. Through the help of a family friend, the organ builder Aristide Cavaille-Coll it was arranged for the talented young organist to study in Brussels with Lemmens for organ and Fétis, the director of the Brussels Conservatoire, for composition. On completing his studies Widor moved to Paris where he would live out the rest of his life.

Although a highly prolific composer, the only works regularly performed nowadays are his ten Organ Symphonies and of those, the Toccata from number five is one of the most frequently heard of all organ works. Although Widor was extremely happy with the renown this work received,

he was frequently disappointed with how quickly other organists played it, reducing it to a mere show of digital (and pedestrian!) dexterity. The composer's own recording, made in St. Sulpice in his eighty-ninth year is indeed remarkably steady.

## Camille Saint-Saëns 1835–1921

### Carnival of the animals

Introduction et marche royale du lion

(*Introduction and Royal March of the Lion*)

Poules et coqs (*Hens and Roosters*)

Hémiones (animaux véloce)

(*Wild Asses; quick animals*)

Tortues (*Tortoises*)

L'éléphant (*The Elephant*)

Kangourous (*Kangaroos*)

Aquarium

Personnages à longues oreilles

(*Characters with Long Ears*)

Le coucou au fond des bois

(*The Cuckoo in the Depths of the Woods*)

Volière (*Aviary*)

Pianistes (*Pianists*)

Fossiles (*Fossils*)

Le cygne (*The Swan*)

Finale

Saint-Saëns had one of the most brilliant musical careers in history; a child prodigy of the same order as a Mozart or a Mendelssohn, he enjoyed a longevity denied to the aforementioned, and his voracious activities lasted his entire life. Already an old man, he prevented the publication of his most celebrated composition, the Grand Zoological Fantasia until after his death. Given his earlier reputation as something of an *enfant terrible* (the audience walked out during a premiere of one of his piano *concerti*, so radical did they find his harmonies), his increasing obscurity as a composer in later life became a disappointment to him. Although he wasn't to embrace more modern movements in music, his style developed in a unique way and his late works, rarely

heard today, obey their own logic and certainly don't want for originality. The rivalry between himself and the younger Debussy – Saint-Saëns: "I have stayed in Paris to speak ill of Pelléas et Mélisande." Debussy: "I have a horror of sentimentality, and I cannot forget that its name is Saint-Saëns." – serves well to demonstrate his standing amongst his successors. Nonetheless, the influence he wielded on the younger generation of French composers is all-pervading. In this context it is understandable that Saint-Saëns felt that the Carnival of the Animals, that musical joke *par excellence* would harm his standing as a serious composer.

It was composed during February 1886 during a holiday in Austria and is scored (originally) for Quintet of strings, 2 pianos Flute/Piccolo, Clarinet, Glass Armonica and Xylophone.

Many musical allusions and quotations are made throughout; *Poules et coqs* reworks a motif from *La Poule* by Rameau (whose complete harpsichord works Saint-Saëns edited), *Tortues* is a much slowed down version of Offenbach's 'Can-can', *L'éléphant* is Berlioz's *Ballet des sylphes* adapted as a Double-bass solo and Fossiles quotes the composer's own *Danse Macabre*. *Personnages à longues oreilles* supposedly represents music critics!

## Ernest Chausson 1855–1899

### Concert for violin, piano and string quartet Op.21

Décidé

Sicilienne

Grave

Très animé

Chausson started his musical career late and departed it early owing to a fatal bicycle accident. Being a gentleman of means, he was at liberty to work slowly and this seems to be the reason that he left so few works to posterity; despite the undimmed fame of his Poème for violin and orchestra, this is why he will never be more than a peripheral figure. What little he did leave us demonstrates an assured technique and a highly individual musical language, which demonstrates influences from his teacher, César Frank and Richard Wagner.

Very much in keeping with the contemporary trend in French Chamber Music, his Concert elevates the domestic form to symphonic proportions; very much a hybrid work, it combines elements of both chamber and concerto styles, with the two virtuoso solo parts ‘accompanied’ by a string quartet. It was dedicated to the violin virtuoso, Ysaÿe and it is easy to hear in its soaring melodies that it was written with this extraordinary musician in mind.

## Claude Debussy 1862–1918

Sonata for flute, viola and harp

Pastorale: Lento, dolce rubato

Interlude: Tempo di minuetto

Finale: Allegro moderato ma risoluto

String quartet Op.10 in G minor

Animé et très décidé

Assez vif et bien rythmé

Andantino, doucement expressif

Très modéré – En animant peu à peu – Très mouvementé  
et avec passion

The flute/viola/harp sonata belongs to a set of three (together with the ‘cello and violin sonatas) but was originally conceived as a set of six in keeping with the baroque practice of publishing music in sets of six. Indeed, Debussy took much of his inspiration from the French *clavicinistes* (Rameau, Couperin et al) with a view toward creating a purely French musical language. Despite this, Debussy’s influences are cosmopolitan, particularly Russian. But Debussy was greatly depressed by the fact that his age and health prevented him from serving in the French army and for quite a while he was unable to compose at all. Sadly, he began to see composition as the only act of patriotism of which he was capable: “I want to work not so much for myself, but to give proof, however small it may be, that not even 30 million ‘boches’ can destroy French thought.”

The G minor String Quartet was composed in 1893 on the threshold of his career and a new century. Honoring this position, it looks forward to many later developments in his

*oeuvre*; use of modal and whole-tone scales, subtle textures and clarity of structure. There is significant influence of César Frank and the four movements are thematically linked in the manner we find in the older composer’s D minor Symphony.

At the time of writing, Debussy was enjoying a characteristically *fin-de-siècle* period of hedonism and I like to think that the quartet reflects the numerous stormy liaisons he fell prey to!

## Arnold Schoenberg 1874–1951

Verklärte Nacht Op.4 for string sextet

Sehr Langsam

Etwas breiter

Schwer betont

Sehr breit und langsam

Sehr ruhig

Two people are walking through a bare, cold wood;  
the moon keeps pace with them and draws their gaze.  
The moon moves along above tall oak trees,  
there is no wisp of cloud to obscure the radiance  
to which the black, jagged tips reach up.  
A woman’s voice speaks:

“I am carrying a child, and not by you.  
I am walking here with you in a state of sin.  
I have offended grievously against myself.  
I despaired of happiness,  
and yet I still felt a grievous longing  
for life’s fullness, for a mother’s joys  
and duties; and so I sinned,  
and so I yielded, shuddering, my sex  
to the embrace of a stranger,  
and even thought myself blessed.  
Now life has taken its revenge,  
and I have met you, met you.” She walks on, stumbling.  
She looks up; the moon keeps pace.  
Her dark gaze drowns in light.  
A man’s voice speaks:



“Do not let the child you have conceived  
be a burden on your soul.  
Look, how brightly the universe shines.  
Splendour falls on everything around,  
you are voyaging with me on a cold sea,  
but there is the glow of an inner warmth  
from you in me, from me in you.  
That warmth will transfigure the stranger’s child,  
and you bear it me, begot by me.  
You have transfused me with splendour,  
you have made a child of me.”

He puts an arm about her strong hips.  
Their breath embraces in the air.  
Two people walk on through the high, bright night.

*(Translation: Mary Whittall)*

Schoenberg’s genius was not fostered on fertile soil; his family were slow to recognize his musical talents and, like Chausson he would have to await adulthood for serious musical instruction. Following an abortive attempt at a Symphonic Poem, he turned his skills to Lieder of which twelve were published as Opp. 1–3. They were performed in December 1900 by Gaertner with Zemlinsky (his counterpoint teacher) at the piano. They caused something of a scandal and, in the composer’s own words, “Since then, the scandal hasn’t ceased!”. Further emboldened by the success of a string quartet, he embarked upon ‘*Verklärte Nacht*’ which holds the honor of being one of the first works of program music for chamber ensemble. It appears to have been inspired by Schoenberg’s powerful feelings toward Mathilde von Zemlinsky whom he would later marry and he completed it within a few weeks of first meeting her. True to form, ‘*Verklärte Nacht*’ caused a bit of a ‘scene’ in part because of the searing post-Wagnerian chromaticisms which point forwards to his total abandonment of tonality, but not least because of the overt sexuality of the subject material.

## Francis Poulenc 1899–1963

### Sonata for 2 pianos

Prologue

Allegro molto

Andante lyrico

Epilogue

### Sextet for piano and wind in C

Allegro vivace

Divertissement: Andantino

Prestissimo

The Sonata and Sextet represent Poulenc’s most ambitious essays in chamber music and both may be considered a summation of his musical credo; as a representative of the group ‘Les Six’ whose aesthetic distanced itself from the burden of romanticism, his works avoid any kind of sentimentality favoring instead clearly delineated textures and Poulenc’s most distinguishing feature, melody. His 1953 Sonata was dedicated to the well known American duo – Arthur Gould and Robert Fitzdale. Recollecting his work on the Sonata, Poulenc commented that the point of departure of this four-movement work is the ‘chorale’ Andante Lyrico whose motives appear in the other movements.

The Sextet is certainly a mouthful for any wind player, but this rumbustious piece has become a favourite for musicians as it is such a joy to perform – Poulenc, himself a fantastic pianist apparently used to crash out the virtuosic piano part with the wind players seated behind the piano! Began in 1932 it took seven years to complete but is now established as one of his most celebrated works. These two masterpieces successfully refute the assertion that serious art-music cannot be fun!

## Gustav Mahler 1860–1911

### Piano quartet movement in A minor

Mahler acted as a bridge between the 19th century Austro-German tradition and the modernism of the early 20th century. Written whilst still only 15 or 16, this movement is all that survives of a probably unfinished Quartet written around about 1876, the year that Mahler himself gave the first performance at the Vienna Conservatory where he was studying. It is one of the only works to survive from his youth and is of interest as his last attempt at chamber music before devoting his career to large scale symphonies. Those who are familiar with his symphonic output will possibly not recognize his voice here! Mahler's immediate musical successors were the composers of the Second Viennese School most notably Schoenberg, Berg and Webern.

## Franz Schubert 1797–1828

### String quintet in C major

*Allegro ma non troppo*

*Adagio*

*Scherzo. Presto – Trio. Andante sostenuto*

*Allegretto*

### Piano trio No. 2 in E flat major

*Allegro*

*Andante con moto*

*Scherzando.*

*Allegro moderato*

One of his last compositions, Schubert's second piano trio is one of the few works he had the opportunity to hear performed before his untimely death. Interestingly, the first private performance used the same two string players as the premiere of Beethoven's 'Archduke' trio. It was composed late in 1827 and published a year later by Probst as Op.100. It's one of the sicker ironies of music history that the publisher enjoyed more success from its publication than the composer.

Despite having been composed under the most adverse circumstances (tertiary syphilis with the impending insanity to accompany it), the only movement to overtly unbosom this human tragedy is the slow movement, which is based on the Swedish folksong 'Se solen sjunker' (The sun is down).

Although the first Trio in Bb major enjoys greater popularity nowadays, Schumann expressed a preference (which we share) for the more complex and lengthy number two.

The string quintet was Schubert's last instrumental work to be completed a mere two months before his death. Tragically it would wait until 1850 for a first public performance and 1853 for publication. In common with most of Schubert's late works (if it is possible to speak of late works from a composer who died aged 32), it is burdened with the 'heavenly length' to which Schumann referred. The final bar poses a question as to the true meaning of this titanic masterpiece, with the disturbing supertonic Db preceding the C bringing to mind Browning's Abt Vogler - "Hark, I have dared and done, for my resting place is found, The C major of this life; so, and now I will try to sleep." It is widely considered to be the finest piece of chamber music ever written.

## Maurice Ravel 1875–1937

### Piano trio in A minor

*Modéré*

*Pantoum (Assez vif)*

*Passacaille (Très large)*

*Final (Animé)*

### Introduction and Allegro for harp, flute, clarinet and string quartet

*Introduction. Très lent*

*Allegro*

### String quartet in F major

*Allegro moderato - Très doux*

*Assez vif - Très rythmé*

*Très lent*

*Vif et agité*

## Duo sonata for Violin and 'Cello

Allegro

Tres vif

Lent

Vif, avec entrain

The Gestation period for Ravel's piano trio was unusually long and it would be six years before he started work in earnest in March 1914. Reflecting his Basque parentage, he was simultaneously working on a piano concerto based on Spanish themes, which although never completed, left its mark on the trio. Ravel revels in the compositional problems posed by the trio genre and his way of reconciling the sonorities of the three instruments is startlingly original – rather than attempting to blend, he uses extreme registers of the instruments to make them stand out and creates, as in the duo, an unusually rich palette for so few instruments. Trills, tremoli, harmonics and glissandi abound thus requiring an astonishingly soloistic virtuosity from the performers. For the sake of clarity he frequently spaces the strings two octaves apart with the piano right hand sandwiched between. Despite this original approach the Trio does not deviate from traditional compositional procedure and adheres to the standard four-movement classical work with the outer movements in sonata form framing a Scherzo and Trio and a slow movement.

Composed in 1905, Ravel's *Introduction and Allegro* was the first piece to explore and exploit the full resources of the solo instrument. Essentially a miniature concerto in the remote but harp-friendly key of G-flat major Ravel's attitude toward the *Introduction and Allegro* seems ambivalent. He omitted it from his catalogue of works and never mentioned it in his autobiography. Yet, it was included in many of his concerts. Relatively simple in design, this music captures something of the poetic national mood in France at that time.

Ravel's string Quartet in F major stands as one of the most widely performed chamber music works in the classical repertoire, representing Ravel's early achievements and rise from obscurity. But the composition was rejected by both the Prix de Rome and the Conservatoire de Paris soon after its premier on March 5, 1904. Ravel himself said:

"My Quartet in F major responds to a desire for musical construction, which undoubtedly is inadequately realized but which emerges much more clearly than in my preceding compositions." However, it is now considered a masterpiece to modern ears.

It is an ultimate challenge for a composer to write for violin /'cello duo – a string quartet without filling or a piano trio with the third member silent throughout. But, paradoxically the richest musical experiences can be gleaned from the most minimal means and this is certainly true of Ravel's Duo. The composer himself referred to an 'economy of means... Taken to its extreme limits', an absence of 'harmonies to please the ear' and also 'a pronounced reaction in favour of melody'.

Ravel, who is most famous for his rich voluptuous textures, favours here instead a cool neutrality – this isn't music which necessarily seeks to please, or justify its formalism but a work that demonstrates astonishing originality and pyrotechnical displays of virtuosity that take both instruments to their limits. A feast for the eyes as well as the ears!

## Joseph Haydn 1732–1809

### String quartet Op.76 No. 5 in D major

Allegretto

Largo

Menuetto. Allegro

Finale. Presto

### String Trio in G major Op. 53 No.1 in G major

Allegretto ed innocente

Final. Presto

Written in 1796–97 Haydn's six quartets Op. 76 were the last set he produced and they are also the most ambitious and deviate more than their predecessors from conventional forms. As H. C. Robbins Landon put it, "Years of experience had given him a formidable technique, comparable to J. S. Bach's, and this was now put to work in tonal and formal experiments which gave a new and – for the professional



musician – immensely stimulating dimension to the art. Of all the many aspects of this set which command our special attention, it is perhaps the slow movements (which, in their depth of expression go a step further even than Mozart's) that strike us most forcibly."

No. 5 in D major, sometimes nicknamed 'Largo' on account of the disproportionate length of its slow movement which is composed in the unusual key of F sharp major.

Haydn's Opus 53 consists of a set of three two-movement trios for violin, viola, and cello: No.1 in the key of G major, No.2 in B flat major, and No.3 in D major. They are his only works for the classical string trio-though he did compose many works for "string trio" consisting of two violins and bass. As ever, wit pervades throughout – a character so associated with Haydn not only in music but in life: "During his absence on tour in England his wife (earlier described in the article as; "a regular Xanthippe, who, as her husband said, cared not a straw whether he was an artist or a shoemaker") had had the offer of a small house and garden in the suburbs of Vienna, and she wrote asking him to send her the money for it, as it would be just the house for her when she became a widow! He did not send the money, but on his return to Vienna bought it, added a story and lived there from Jan. 1797 till his death."

## Ludwig van Beethoven 1770–1827

### Septet Op. 20 in E flat major

Adagio; Allegro con brio

Adagio cantabile

Tempo di minuetto

Tema con variazioni: Andante

Scherzo: Allegro molto e vivace

Andante con moto alla marcia; Presto

### String trio Op.9 No.3 in C minor

Allegro con spirito

Adagio con espressione

Scherzo. Allegro molto e vivace

Finale. Presto

### String quartet Op.18 No.2 in G major

Allegro

Adagio cantabile — Allegro — Tempo 1

Scherzo: Allegro

Allegro molto, quasi presto

One of the last works Beethoven composed before he became aware of impending deafness, the Septet is a lighthearted work in the spirit of the eighteenth century serenade and, like the Mozart divertimenti adheres to the six-movement format. It was first performed in the same concert that saw the premiere of the equally cordial Symphony No.1. The success of the Septet seemed to cause Beethoven some irritation as he felt that it eclipsed other more deserving compositions. Despite this the Septet is an engaging piece characterized by a youthful exuberance and interesting solos for all instruments including a full violin cadenza in the Finale!

The C minor string trio Op.9 No.3 shares its key with a number of more famous works by Beethoven; Symphony No. 5, the 'Pathétique' sonata to name a couple. Despite its slight instrumentation it certainly stands up to them in terms of symphonic sweep and weight of expression. At the time of writing Beethoven was somewhat hesitant to enter the realm of the Symphony and String Quartet – Haydn's were still dominant! It is entirely believable that he used them as a testing ground for his later essays in these larger scale forms. Oddly enough Haydn himself suggested Beethoven publish the first two trios but not this one, widely considered the best – perhaps he felt threatened by the titan of a pupil on a meteoric rise. . . .

The Quartet Op.18 No. 2 was written between the years of 1798–1800. Despite its designation of No. 2 it is generally believed to be No. 3 chronologically. The shadow of Haydn's vast quartet output still loomed and the numerous sketches and revisions for the early Beethoven quartets show how seriously the young composer took the task of making his own name in the field.

Nicknamed "Komplimentierquartett" due to the extremely cordial first theme, often interpreted as a sequence of ceremonial salutes, the expression of Beethoven's second quartet pays tribute to the pre-classical period, but also nods

to the atmosphere of entertainment characteristic of the works of Haydn or Mozart. Beethoven was to become the king of quartet composers.

## Gabriel Fauré 1845–1924

Piano quintet No.1 Op.89 in D minor

Molto moderato

Adagio

Allegretto moderato

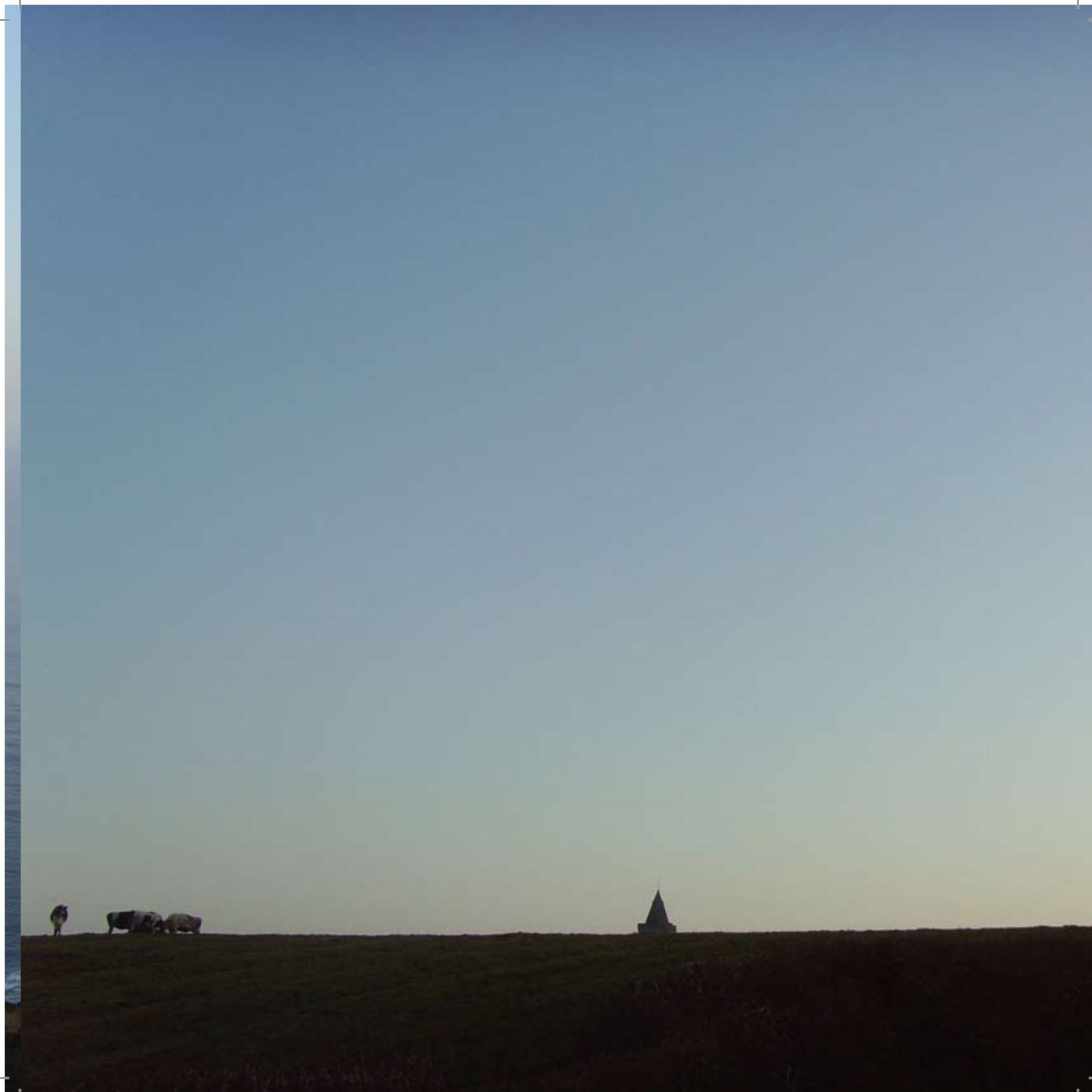
Romance for 'cello and organ (or piano)

One time student of Saint-Saëns, chief organist at the Église de la Madeleine, successor to Massenet as instructor of composition at the Paris Conservatory, and tutor to Ravel and Nadia Boulanger, Gabriel Fauré (often cited as the missing link between Debussy and Brahms) is one of the great French composers and often underestimated.

The Piano Quintet No. 1 in D Minor was not completed until 1906, but its genesis dates back as far as 1887. Its rhapsodic opening plunges one into a world still innocent of Debussy's autoeroticism, but suffused with pathos. The apparent spontaneity belies the fact that few other works by Fauré cost him so much effort. As early as 1887, he was sketching ideas for the Finale, by the end of 1890, the sketches were largely complete, though only the exposition of the first movement had been fully composed. It was then shelved until 1896 when he returned to it briefly but it would have to wait until 1905 to reach its final form.

A number of Fauré's smaller works exist as a tribute to the mercenary instincts of his publisher. A handful of these are alive with the delicate, subtle lyricism which characterize his major compositions and the Romance for 'cello and organ is a case in point. Fauré's original title was 'Andante' which his publisher changed to the more commercially viable 'Romance' when it was issued in 1895. It was premiered on November 14, 1894, in Geneva at the Fauré Festival organized by Émile Jaques-Dalcroze.







# Biographies

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Over the past few years a number of musicians who feature in this festival also appeared in the evolving concert series upon the North York Moors.

Every one of them was struck by the experience as a whole – the audiences, the sacred buildings, the landscape and general feeling of escape and freedom. As one observed, ‘how rewarding to be playing music for all the right reasons’; in stressful high profile careers it is easy to forget how glorious a relaxed performance can be, surely the true origin of music making.

When I suggested the idea of a festival to these and other colleagues they immediately reserved the period in their diaries. This spoke volumes to me because it meant that not only had they clearly cherished their experiences on the moors, they were also motivated to make music for its true nature. Music *is* nature – therefore how better to express this than within nature itself?

Thus it wasn’t difficult to find the artists required to make this festival happen. All are fine musicians in their own rights with busy diaries, years of experience and from the highest level of training. Yet we all have one thing in common which is a love of music and the binding friendship which manifests through the medium of chamber music, that most noble form of music-making. It is an event based on passion and camaraderie, respect and celebration. When I look across the moors I see, and feel, music. Being able to unite these musical colleagues to portray this is a most satisfying and humbling experience.

Jamie Walton

ARTISTIC DIRECTOR



Jill Allan Clarinet

Jill Allan studied the clarinet at the Royal Northern College of Music before accepting scholarships from the Countess of Munster Musical Trust, Musicians Benevolent Fund and the Sir James Caird Travelling Scholarships Trust to complete a postgraduate diploma in performance at Rotterdam Conservatoire in the Netherlands.

During this time, Jill began performing with orchestras around the UK and moved back to Manchester after graduating to further her freelance career. Jill has trialled with the BBC Symphony Orchestra, Hallé Orchestra, Northern Sinfonia and City of Birmingham Symphony Orchestra and regularly freelances with the Royal Liverpool Philharmonic Orchestra, BBC Philharmonic, Manchester Camerata, Northern Chamber Orchestra, Opera North, Symphony Orchestra of India, Scottish Ballet and Ulster Orchestras. Jill has toured throughout Japan, China, South Korea, India, Germany, Portugal, Spain, Ireland and Greece during her career.

She also enjoys the challenges of modern music and often works with Birmingham Contemporary Music Group and IOIO Contemporary Music group.



**Jane Booth** Basset Clarinet

Jane Booth has pursued a busy international career as a performer on the early clarinet and chalumeau. She has worked with most of the leading period-instrument orchestras including the Orchestra of the Age of Enlightenment, Orchestre des Champs Elysées, The Sixteen, Gabrieli Consort, Tafelmusik and Amsterdam Baroque. She is also in demand as a chamber musician and concerto soloist in the UK, North America and Europe in works by Telemann, Fasch, Mozart and Weber (including performances of Mozart's Clarinet Concerto using a basset clarinet modelled on that of Mozart's clarinetist, Anton Stadler). Her repertoire stretches from Graupner, Vivaldi and Handel through to Wagner, Mahler and Debussy - all on historically appropriate instruments.

Jane is a founder member of ensemble F2, a new, international player-led ensemble which commences its first season in 2009, with launch concerts at the Wigmore Hall in the spring. Jane took up the post of Head of Historical Performance at the Guildhall School of Music and Drama in 2007.



**Sarah Brown** Oboe

A native of North Yorkshire, Sarah grew up in Pickering and began studying the oboe with Marion Whittow. An active participant of music-making in the area, Sarah was oboist in the Scarborough Symphony Orchestra and Kirkby-moorside Symphony Orchestra, both conducted by Geoffrey Emerson, a regular member of June Emerson's chamber music ensembles and principle oboist with the Kirkbymoorside Baroque Orchestra with whom she performed Albinoni's Concerto Op.7, No.3.

Sarah went on to study oboe at the University of Huddersfield with Val Lockwood. During this time she was a member of numerous of ensembles including the University's New Music Ensemble, Symphony Orchestra, with whom she performed at the Huddersfield Contemporary Music Festival and the Newsome Oboe Trio.

Now based in London, Sarah is principle oboist with the North London Symphony Orchestra, conducted by David Lardi. She is a member of the Chambery Octet, the Highgate Quintet, the Alma Square Ensemble, directed by Guy Protheroe and regularly guests with the London International and London Repertoire Orchestras.

Sarah is also a soprano and sings with the Southbank Centre's Voicelab Swell Choir, directed by Mary King. Recent credits include the Bernstein Project Mass Rally with the Britten Sinfonia and Mahler's 2nd Symphony with the Bournemouth Symphony Orchestra, both conducted by Marin Alsop and performed at the Royal Festival Hall.



**Simon Browne** Viola/Violin

Simon Browne is the Principal viola, and an Associate Professor, at the UTT Academy for the Performing Arts in Trinidad. Previously he was a principal violinist in Northern Sinfonia, where he gained a reputation as a fine interpreter of Baroque and Classical concerti, and violist in the Orfeo Trio.

He has performed with most of the top orchestras in Britain, co-leading the BBC Philharmonic, Royal Liverpool Philharmonic and the City of Birmingham Symphony Orchestra, and trialing with the Hallé and BBC Symphony Orchestras. During the 2004/5 season he was invited to play as a substitute in the Berlin Philharmonic.

He was a multiple prize-winner at the Royal Northern College of Music, studying with Richard Deakin. He took a joint course with the University of Manchester and it was at the university that he explored his viola playing, joining a string quartet under the guidance and coaching of the Lindsay Quartet. He went on to study both violin and viola for two years at the Royal Conservatory in Toronto with renowned Hungarian pedagogue, Lorand Fenyves, with the aid of awards from the Countess of Munster Trust.

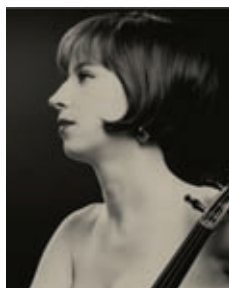


**James Eastaway** Oboe

James Eastaway took up the modern oboe aged eleven and later taught himself baroque oboe while a medical student at Edinburgh University. Since then he has divided his working life between music and medicine, performing all over the world with most of the British period instrument orchestras and with groups such as Orchestre Champs Elysees, Amsterdam Baroque and the Australian Chamber Orchestra.

He has regularly worked with the English Baroque Soloists, Orchestre Révolutionnaire et Romantique, Orchestra of the Age of Enlightenment and the London Handel Orchestra and has taken part in over fifty recordings including as a soloist. He has played principal oboe for many benighted conductors over the years and teaches Baroque and Classical Oboe at Trinity College of Music and for the Academies Musicales de Saintes.

James works part time as a GP in Lambeth, a job which, like playing the oboe, is at turns demanding, frustrating but ultimately rewarding.



**Madeleine Easton** Violin/Viola

The Australian violinist Madeleine Easton has established a reputation as a concertmaster and soloist in both the early music and modern fields. She was a prize winner in the Gisbourne International Music Competition in New Zealand and the Richard Goldner Concerto Competition in Sydney. In 2001, she undertook a Postgraduate diploma at the Royal College of Music where she graduated with Distinction winning the Royal College of Music String Prize.

As a soloist, Madeleine has performed with many symphony orchestras in Australia and the UK. She is a regular concerto performer and concert master, foremost with the Hanover Band, of which she was appointed concertmaster in July 2006. As a concertmaster, she has been in increasing demand from orchestras and opera companies alike across the UK and Europe, having led the Independent Opera Company at Sadlers Wells, the Orquesta Nacional de Madrid at the Teatro Real in Madrid, Lauda Musicas 'La Grand Chapelle' opera production in southern Spain, and the Australian Brandenburg Orchestra.

Madeleine recorded the complete solo sonatas by Ivan Khandoshkin last July and will record the complete works of Schubert for violin and piano this year, both available on SFZ records. She continues her relationship with the Royal Academy of Music, directing the Bach Cantata series, leading the baroque orchestra and directing the Modern Instrument Period Orchestra.

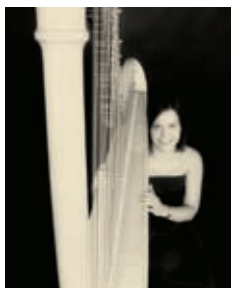
[www.madeleineeaston.com](http://www.madeleineeaston.com)



**Jane Gower** Historical Bassoonist

Jane received her Bachelor of Music, with High Distinction, from the Canberra School of Music in 1992. Subsequently, she was awarded a Netherlands Government Scholarship and Queens Trust grant for study of historical bassoon at the Royal Conservatory in The Hague, The Netherlands. Since then she has embarked upon a busy performance career throughout Europe, Australia and America, appearing as principal bassoonist with many main orchestras. In 2005 she was appointed principal bassoonist of Sir John Eliot Gardiner's acclaimed orchestras, the English Baroque Soloists and Orchestre Révolutionnaire et Romantique.

In 1999 she founded the quartet for classical bassoon and strings Island, which has just released its third CD. In collaboration with Torbreck Vintners she is launching a chamber music series Barossa Klassik in the Barossa Valley in 2010. With a growing collection of original instruments on which she also performs, Jane is in increasing demand as a soloist on the historical bassoon and has appeared recently with Concerto Copenhagen, Les Agrémens, Sirius Ensemble and The Australian Brandenburg Orchestra. Some of her cadenzas and performance practice notes are published by Bärenreiter, Germany. She gives regular masterclasses around the world and since 2007 has lectured at the Royal College of Music, London.



### Sharron Griffiths Harp

Sharron started playing the harp at the age of ten in her native Wales, gaining early experience as principal harpist with the National Youth Orchestra of Wales. Whilst studying at the Royal Northern College of Music, and as a Postgraduate at Trinity College of Music, she performed with the Britten Pears Orchestra, British Youth Opera and the Young Musicians Symphony Orchestra. During this time, Sharron was awarded the United Kingdom Harp Association Award, The David Dunn Award, Yorke Trust & the St Marylebone Educational Foundation Award.

Sharron has appeared as a soloist, chamber and orchestral musician in recitals both on the concert platform, recording and radio broadcasts, playing at many prestigious concert halls. She works regularly with the Royal Scottish National Orchestra, BBC Scottish Symphony Orchestra, Scottish Chamber Orchestra, Scottish Opera and Northern Sinfonia. She also freelances with several national orchestra's, including the BBC Symphony Orchestra, Liverpool Philharmonic, RTE National Orchestra of Ireland, Royal Philharmonic Orchestra, The Orchestra of the Age of Enlightenment, Royal Ballet Sinfonia and Northern Ballet Company.

[www.sharrongriffiths.co.uk](http://www.sharrongriffiths.co.uk)



### Daniel Grimwood Piano/Fortepiano

Daniel Grimwood is a distinctive performer with an uncompromising approach to his music making. Guided by an unswerving love of music, and unshackled by convention, his commitment to great music regardless of its origin has led him to champion, alongside the standard repertoire, works by less known composers who deserve wider recognition.

He is a passionate champion of the early piano, and recently performed Liszt's *Années de pèlerinage* at the Wigmore Hall on an 1851 Erard to rapturous critical acclaim. His recording of the same was CD of the week in the *Telegraph*, Editors Choice in *Gramophone* magazine and has been unanimously praised in the press. A passionate Chamber musician, Grimwood's work has always been closely associated with 'cellist Jamie Walton with whom he most recently recorded the Grieg and Rachmaninov sonatas for Signum Classics which rated a double 5-star review in *BBC Music Magazine*. They have just recorded sonatas by Chopin and Saint-Saëns and future recordings include 'cello/piano sonatas by Prokofiev, Shostakovich and Britten as well as a series of solo Schumann CDs on an Erard. High points of their combined work have been a recital of Chopin at Symphony Hall, Birmingham where they shared the evening with Krystian Zimerman, and an appearance at the Chateauville Foundation in Virginia, USA at the personal invitation of Maestro Lorin Maazel.

[www.danielgrimwood.co.uk](http://www.danielgrimwood.co.uk)



### Richard Harwood 'Cello

Richard Harwood has performed concerti and recitals in major venues including London's Royal Albert Hall, all of the South Bank Centre venues, Wigmore Hall, Musikverein (Vienna), Alte Oper (Frankfurt), Thomaskirche (Leipzig), and the Auditorium du Louvre (Paris). Concerto performances have taken Richard throughout Europe, New Zealand, the Russian Federation and has performed with numerous orchestras including the London Philharmonic Youth Orchestra, Bournemouth Symphony Orchestra, The Philharmonia, Auckland Philharmonia, and the Ural Philharmonic.

Richard has a passion for duo and chamber music and has collaborated with many international musicians and chamber groups including the Jerusalem and Endellion Quartets.

Richard's debut disc for EMI Classics, recorded with pianist Christoph Berner, was released to wide critical acclaim in 2007.

In 2009, Richard was seen and heard in Phil Grabsky's documentary *In Search of Beethoven* which received its theatrical premiere at the Barbican Theatre, London, was broadcast on Sky Arts, and shown in cinemas worldwide.

Richard plays a 'cello by Francesco Rugeri, dated 1692.

[www.richardharwood.com](http://www.richardharwood.com)





### John Irving Fortepiano

John Irving is Director of The Institute of Musical Research, University of London, where he is Professor of Music History and Performance Practice. His main interest is in the instrumental music of Mozart, especially the piano and chamber music on which he has published four books (another, on performance issues in the piano sonatas, is in press) along with numerous articles, book chapters, editions and reviews. He is a frequent speaker at musicology conferences both internationally and in the UK and is a Vice-President of the Royal Musical Association.

John is also active in the field of performance, specialising in the fortepiano repertoire of the classical period. He has recently completed a recording of sonatas by Leopold Mozart and his Salzburg contemporaries on historical keyboards from the Edinburgh University Musical Instrument Collection, and will return there early next year to record a programme of Mozart's piano sonatas on a 1763 clavichord in the Russell Collection, a project supported by a British Academy Research Grant. In April 2011, he will present a study day in the 'Mozart Unwrapped' series at King's Place, London, where he will be talking about and performing Mozart's piano music.



### Adam Johnson Piano

Adam Johnson studied piano with Ka Kit Tam at The Royal Northern College of Music, appearing in masterclasses with Stephen Hough, Joanna MacGregor and Nelson Goerner. He also won a scholarship to study composition with Dr Anthony Gilbert, Simon Holt, and Elena Firsova. The Edward Hecht prize for Composition was awarded to him for his Second String Quartet, after its world premiere at The Montepulciano Chamber Music Festival 1999. He went on to perform Piano Concerto No.1 by Liebermann who described it as 'a bravura ... terrific performance.' Having begun his concerto career aged 15 playing Mozart Piano Concerto No. 15 in Pavlovsk Palace, St. Petersburg conducting from the piano, this led to performances in Istanbul, New York, Northern Spain and Rio de Janeiro. Most recently he appeared Live on Radio 3, performing Magnus Lindberg's Twine, as part of the Prom's Chamber Music Recitals. Adam recently completed a Masters Degree in Conducting at The RNCM and won the Ricordi Operatic Conducting Prize 2007. In the same year he became Assistant Conductor to Ari Benjemen Meyers on the multi-media contemporary theatre work, Il Tempo del Postino as part of the Manchester International Festival. Adam founded his own Northern Lights Symphony Orchestra which recently performed at St John's Smith Square, London.

[www.adam-johnson.com](http://www.adam-johnson.com)



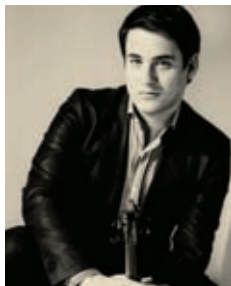
### Guy Johnston 'Cello

Guy Johnston has won a number of awards, including BBC Young Musician of the Year, a BRIT Award for Best British Newcomer, the Suggia Gift, and the Shell LSO Gerald MacDonald Award. He was also recently nominated for a Gramophone Award for his Chandos recording of Concerto in Azzurro by David Matthews with the BBC Philharmonic/Gamba.

Since making his Debut at the BBC Proms with the BBC Symphony Orchestra/Slatkin, Johnston has continued to enjoy an international career as a soloist and chamber musician. Recent highlights include concertos with the Manchester Camerata, Northern Sinfonia, St. Petersburg Symphony, Sapporo Symphony, Osaka Philharmonic, Sao Paulo Symphony, RTE National Symphony, BBC Welsh, BBC Concert, and the Royal Liverpool Philharmonic Orchestras.

A committed chamber musician, Johnston has enjoyed collaborating in festivals at home and abroad and has given performances at the Louvre in Paris, the Concertgebouw, and a recital broadcast in Berlin along side a performance of the Brahms Double Concerto in the Philharmonie. Future collaborations include recitals with Kathryn Stott at Cadogan Hall, Melvyn Tan in Schloss Elmau, Steven Isserlis at the Cheltenham Festival, and concerts with the Aronowitz Ensemble at the Wigmore Hall.

[www.guy-johnston.com](http://www.guy-johnston.com)



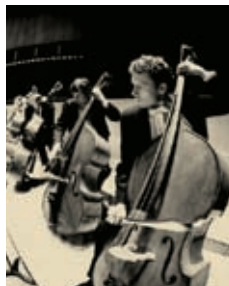
Photography: Chris Dunlop

### Jack Liebeck Violin

Born in 1980 in London, Jack Liebeck began playing the violin at the age of eight. Jack's first public appearance was for BBC television, aged ten, when he played the role of young Mozart. Performing in concertos and recitals since the age of eleven, Jack's appearances have taken him around the world. Since making his concerto debut with the Hallé Orchestra, Jack has performed with many of the world's finest orchestras.

He is also a committed chamber musician. Musical collaborations have included performances with Katya Apekisheva, Renaud and Gautier Capuçon, Julius Drake, Bengt Forsberg, Lynn Harrell, Angela Hewitt, Piers Lane, Christopher Maltman, Leon MacCawley, Charles Owen, Joan Rodgers, Jean-Yves Thibaudet and Ashley Wass. Highlights of the 09/10 season include performances with the Royal Liverpool Philharmonic Orchestra, English Chamber Orchestra, Mainz Philharmonische, City of London Sinfonia, a return to the Australian Chamber Music Festival, and a gala evening concert 'A Night Under the Stars' at the Royal Festival Hall in October 2010. Jack is Artistic Director of Oxford May Music Festival, a festival of music, science and the arts, which is now in its third year. Jack plays the 'Ex-Wilhelmj' J.B. Guadagnini dated 1785.

[www.jackliebeck.com](http://www.jackliebeck.com)



### Graham Mitchell Double Bass

Winner of the 1998 Scottish Bass Trust International Competition, Graham Mitchell was born in Scotland and started playing the double bass at the age of 15. He continued his prize-winning musical studies at the Royal Northern College of Music and the Royal Academy of Music with Duncan McTier where he himself became a Professor of Double Bass; and in 2002 Graham was awarded an Associate of the Royal Academy of Music (ARAM) for outstanding achievement in the music profession. Experienced in both solo and chamber capacity he has performed with the Nash ensemble, Leopold String Trio, the Florestan, Angel and Gould Piano Trios and recorded Schubert's Trout Quintet with the Leopold Trio and pianist Paul Lewis under Hyperion, a subsequent Record of the Week for Classic FM and HMV. He has been a member of the Philharmonia Orchestra since 1998 and has recently been guest principal with the Royal Concertgebouw, Royal BBC NOW, English National Opera, Scottish Chamber Orchestra, London Sinfonietta, Orchestra Ensemble Kanazawa (Japan) and the London Chamber Orchestra. Future projects include performing at the Kungsbacka Festival and Wigmore Hall with the Kungsbacka trio and Lawrence Power as well as recitals in London, the Lake District and the Isle of Wight.



### The Sacconi Quartet

Widely known for its energy, creativity and integrity of interpretation, the Sacconi Quartet continues to perform with its four founder members. The Quartet performs regularly at London's major venues, and each May hosts the Sacconi Chamber Music Festival at Folkestone. They will celebrate their tenth anniversary in 2011.

The Sacconi Quartet has been the recipient of many prestigious prizes and awards. In 2005 they were awarded 1st Prize in the 2005 Trondheim International String Quartet Competition, and the following year were triple prize-winners at the 2006 London International String Quartet Competition.

The Quartet's far-reaching education-outreach programme has seen them playing to children and adults from all walks of life, including prisoners and refugees in Kent. They also collaborate regularly with the Cavatina Chamber Music Trust, nurturing the next generation of chamber music listeners.

The Quartet's Sacconi Records label is expanding steadily, with one or two releases each year. Their debut CD of Haydn's opus 54 quartets was reviewed as Recording of the Month on MusicWeb-International.com.

The Sacconi Quartet is the Quartet in Association at the Royal College of Music, and is Quartet in Residence at the Bristol Old Vic theatre.

[www.sacconi.com](http://www.sacconi.com)



Victoria Sayles Violin

Victoria Sayles was born in 1984 and began playing the violin when she was seven years old. She was awarded a full scholarship to Bryanston School in 1999 and performed there regularly as a soloist and chamber musician. Whilst still in her teens she led orchestras at the Royal Albert Hall, St. John's Smith Square and St. Paul's Cathedral.

She was a Foundation Scholar at the Royal College of Music from 2003–2007 under Professor Itzhak Rashkovsky. Since then she has performed with London Chamber Orchestra, English Chamber Orchestra, Scottish Chamber Orchestra, Academy of St. Martin-in-the-Fields Orchestra and as Associate Leader of the City of Birmingham Symphony Orchestra and Bournemouth Symphony Orchestra. She has worked with many major conductors including as Ashkenazy, Haitink, Mackerras and Norrington. She was also a member of the Scottish Chamber Orchestra for two years.

As a keen chamber musician, Victoria regularly attends Prussia Cove Open Chamber Music and recently returned from the Thai-Burmese Border where she played with the Iuventus String Quartet to Burmese refugees in the refugee camps.

Upcoming concerts in 2010 include appearances at Oxford May Music Festival, The Australian Festival of Chamber Music in Townsville – Australia and a solo recital in Switzerland for Princess Caroline Murat. Concerto performances include Glazunov and Saint-Saëns concertos. Victoria plays a 1776 “Thir” violin.



Anneke Scott Natural Horn

Anneke Scott is “rapidly emerging as one of the outstanding younger exponents of the natural horn”. Having begun her studies at The Royal Academy of Music, London she was awarded prestigious scholarships to further her study in France and Holland where she concentrated on the various aspects of period horns.

For many years she has had a keen interest in chamber music, which led to her becoming a founder member of The Etesian Ensemble. Through this ensemble she met the fortepianist Kathryn Cok with whom she formed a duo specialising in classical and romantic repertoire for horn and fortepiano.

An integral element of Anneke Scott's career has been research. During 2005–2006 she undertook research at the University of Birmingham's Centre for Early Music Performance where she currently teaches period horns. In 2005 she received the great privilege of being invited by The Bate Collection, Oxford to perform in concert on one of their magnificent original Hofmaster horns dating from the mid 18th century and in 2006 was interviewed by BBC TV for the BBC2 series The People's Museum discussing the Hofmaster horns housed at Edinburgh University. In 2007 Anneke was elected an Associate of the Royal Academy of Music.



Alan Spedding MBE Organ

Alan Spedding was born in London and studied organ and 'cello at the Royal College of Music. He was appointed Organist and Master of the Choristers at Beverley Minster where he retired from in March 2009 and was appointed Organist Emeritus.

He is well known as an organ recitalist and has played in many cathedrals, concert halls and universities throughout the UK. He has undertaken recital tours in Germany, Holland and Belgium and broadcast many times on television and radio with several CDs to his name. His published compositions include carols, anthems and organ music.

Alan was musical director of the Hull Choral Union for twenty-six years and has conducted the East Riding County Choir since 1969, staging many of the classic choral works. He was music master at Beverley Grammar School for eighteen years and has taught part-time in the University of Hull where he is Organ Curator. The University made Alan an honorary Doctor of Music in 1994.

He was awarded the MBE in the Queen's Birthday Honours in 2003 and was made an Associate of the Royal School of Church Music in May 2006.



### Adrian Spillett Percussion

In 1998 Adrian Spillett won the title of BBC Young Musician, the first percussionist to win this competition. Adrian then went on to win third prize in the Eurovision Grand Prix for Young Musicians in Vienna. Soon after, Adrian formed the 4-MALITY Percussion Quartet, and in 2000 graduated from the Royal Northern College of Music.

Adrian has performed in many of the British Music Festivals including the BBC Proms, Cheltenham, Edinburgh Chichester, Chelmsford, Rhythm Sticks, Bath, and Newbury Festivals, as well as numerous TV and Radio Broadcasts. Performances abroad include Belgium, Paris, Italy, Spain, Finland, Austria and British Council tours of the Middle East, Ireland and Turkey. Adrian has also made his debut as a soloist with the BBC Philharmonic, Royal Liverpool Philharmonic, Austrian Radio Symphony, Ulster, Royal Philharmonic, and Irish Chamber Orchestras. Concerto performances include Macmillan's I/eni, Veni Emmanuel, Joseph Schwanter's Percussion Concerto and the world premiere of Dinuk Wijeratne's Percussion Concerto.

Away from solo work, Adrian has also worked with groups such as Birmingham Contemporary Music Group, London Sinfonietta, Music Theatre Wales, Contemporary Music Ensemble of Wales and orchestras including BBC Symphony, Opera North, Australian Chamber, Royal Liverpool Philharmonic, Halle, Northern Sinfonia, Bournemouth and Ulster Orchestras.

[www.aidys.co.uk](http://www.aidys.co.uk)



### Alexandra Thorneloe Bassoon

Alex Thorneloe is a graduate of the Royal College of Music, where she studied with Martin Gatt and Andrea di Flammeneis. Throughout her time there she was a Scholar and winner of the Fanny Hughes Bassoon Prize for two consecutive years. She also played Principal Bassoon in all the orchestras and ensembles, whilst gaining considerable experience in opera companies and orchestras elsewhere including, through College, both the RPO and LPO. Before starting College, Alex was a member of the National Youth Orchestra of Great Britain in which she played Principal for two years.

Alex dedicates much of her time to chamber music and more specifically her woodwind trio, The Thorne Trio, whose work is very varied. They spend much of their time doing recitals around the country and are also heavily involved in the education work of the Wigmore Hall both as musicians and workshop leaders, whilst also working regularly for Live Music Now, Cavatina Chamber Music Trust and the Council for Music in Hospitals.

Since leaving College, Alex has embarked on a successful freelance career that sees her playing regularly with many international orchestras. In 2009, she also spent part of the year in Barcelona as guest 2nd Bassoon in the Orquestra Simfònica de Barcelona I Nacional de Catalunya.



### David Tollington Horn

David Tollington studied the French Horn at the Royal Northern College of Music and graduated in 2000 with the Alfred de Reyghere Memorial prize.

Since leaving the college David has worked consistently with some of the top orchestras in the country including The Hallé Orchestra, The BBC Philharmonic, The BBC National Orchestras of both Scotland and Wales, The Royal Philharmonic Orchestra, English National Ballet, Opera North, Northern Sinfonia, Ulster Orchestra, City of Birmingham Symphony Orchestra, Manchester Camerata and The Northern Chamber Orchestra. David has also performed as guest principal with Les Arts Florissant in Paris and is acting principal horn of The Symphony Orchestra of India, based in Mumbai.





### Jamie Walton 'Cello

Becoming known for his purity of tone and uncompromising musical nature, Jamie Walton is now being compared by critics to some of the great cellists of the past. He has appeared on radio and in concert throughout much of Europe, the USA, New Zealand, Australia and the UK in some of the world's most prestigious concert halls and festivals.

A regular at London's Wigmore, King's Place and Cadogan Halls, Jamie recently returned from an antipodean tour of recitals and concertos broadcast on national radio and television and was the first cellist to give a solo recital in the new Melbourne Recital Centre.

With an increasing discography, Jamie is becoming renowned as one of the most prolific and acclaimed recording artists of his generation not only with his pianist Daniel Grimwood but also the Philharmonia orchestra with whom he has recorded eight concertos. This recently included the world premiere of a revised ending to the William Walton concerto which has never been performed, published or heard. This is released in November alongside the Shostakovich concerto No.1 thus completing the Anglo-Russian trilogy project. Future recordings with the Philharmonia include the Dvorak and Schumann concertos.

Jamie plays on a 1712 Guarneri which, alongside and amongst the North York Moors, preferably in the context of chamber music, is a great but hardly a secret passion

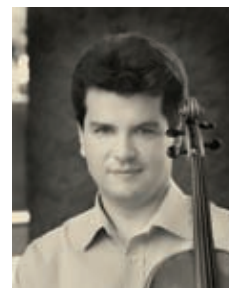
[www.jamiewalton.com](http://www.jamiewalton.com)



### Dan Watts Flute

Dan Watts returns from a triumphant appearance at last year's festival for which he performed Bach's Brandenburg concerto No.5 (available on DVD). His trademark purity of sound is a distinctive quality ideal for various genres of chamber music thus Dan is a committed chamber musician both in modern and period performance.

Dan attended Wells Cathedral School and the Aspen Music School before studying at the Royal Northern College of Music. After graduating Dan was appointed Professor of Flute at the National Conservatory of Music in Ramallah, Palestine. He has performed concertos at Royal Festival Hall, St John's Smith Square and has appeared with the Manchester Camerata, Faros Soloists (Cyprus) and Orquesta di Algarve. He has also played with the Royal Shakespeare Company and numerous West End productions including "Phantom of the Opera", "Mary Poppins" and "Wicked". Dan has performed Mozart's flute quartets as a guest soloist with the Aubrey Sting Trio at numerous music festivals around the UK. Dan is one of the founding members of the Metropolitan Ensemble, a flute and string ensemble, with which he has performed live on national television.



### Alexander Zemtsov Viola

Alexander Zemtsov was born in Ufa, USSR, and studied with Elena Ozol at the Gnessim Special Music School in Moscow. After further studies in Maastricht with Michael Kugel and in Berlin with Tabea Zimmermann, he was awarded a number of prizes, including first prize at the International Youth competition Classical Legacy in Moscow in 1995, at the Elise Meyer Competition in Hamburg in 1997 and at the 8th Brahms Competition in Austria in 2001. Alexander Zemtsov has worked with several European orchestras and in 2002 was appointed Principal Viola of the London Philharmonic Orchestra. In addition to his concerts with the Hermitage String Trio with B. Garlitsky (violin) and L. Gorokhov (cello), Alexander is active as a soloist and in chamber music; he plays regularly with the Razumovsky and Aronowitz Ensembles; his engagements as a soloist include concerts with orchestras including the Belgian Radio Orchestra, Konzertverein Orchester, Vienna, and the London Philharmonic Orchestra, in venues including the Tchaikovsky Conservatoire Hall in Moscow, the Musikhalle in Hamburg, the Palais des Beaux-Arts, Brussels and the Queen Elizabeth Hall, London. One of the latest CD releases is Britten's Double concerto with the London Philharmonic Orchestra with P. Schoeman (violin) under the baton of Vladimir Jurowsky on the LPO label. Alexander is viola professor at the Guildhall School of Music and Drama.

## Locations

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### 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.

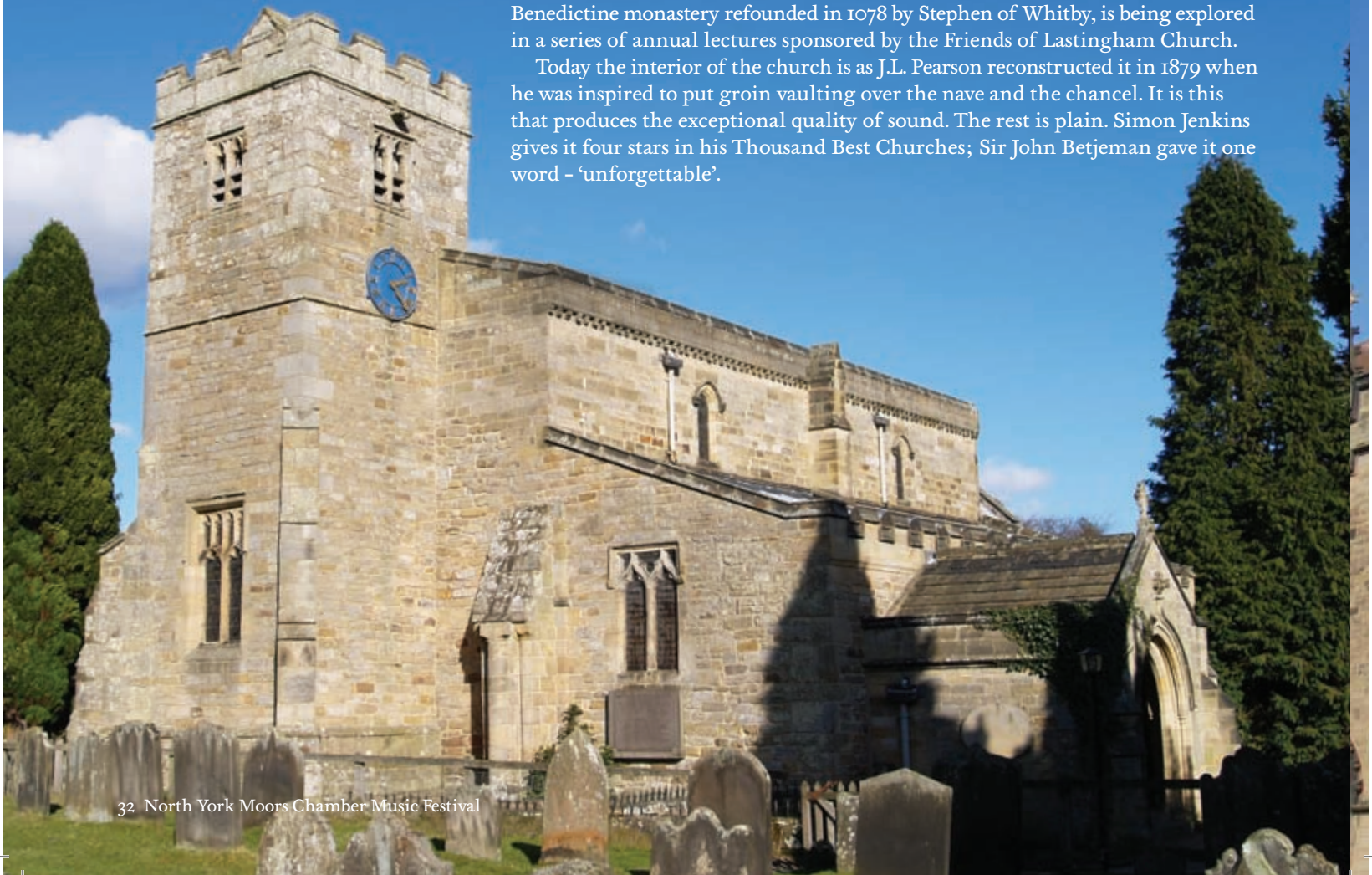
Sir Walter Tapper, the architect commissioned in 1910 was a distinguished member of the Arts and Crafts movement, renowned for his attention to detail. The pews, pulpits, rood screens and organ lofts in the many churches he restored were always of the best quality, and the acoustics were, almost without exception, fine. This is true of St Oswald 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 Roman 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. Simon Jenkins gives it four stars in his Thousand Best Churches; Sir John Betjeman gave it one word - 'unforgettable'.





## St Hilda's Church Westcliff, Whitby

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

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



## St Hilda's Church Danby

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

Yet under Atkinson's regime St Hilda's was no longer neglected; the year after he arrived a new chancel was designed by the architect, William Butterfield. This was only the latest among many alterations since the church was founded. There are possible traces of Danish occupation in the burial ground, and Saxon remains in the church. The tower is fifteenth 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 twenty-first century lighting, a sanctuary brought back to life, standing on the promontory below what Pevsner called 'the noble line of the moor'.



## St Hilda's Priory Sneaton Castle, Whitby

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

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

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

St Nicholas' Church **Guisborough**

Text ...

St Helen and All Saints Church Wykeham

Text ...

All Saints' Church Hawkser

Text ...



# Acknowledgments

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Photographs of St Mary's, Lastingham  
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by Frank Harrison

Photographs of All Saints Hawsker and  
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and Jamie Walton.

Photograph of St Hilda's, West Cliff  
by Ian J. Wright photographer to the  
Whitby Streonshalh magazine.

A special thanks has to go to all those who have supported the music over the past few years – this festival could not have happened without the initial green light both from supporters and audiences. I must thank The Arts Council and The Normanby Charitable Trust for supporting this new festival in its second year – the back up from local source is essential not only financially but for what it also represents.

These concerts began in Lastingham Church and this is partly why the festival is launched at this most splendid of churches. Without the support, friendship and generosity of its vicar Alastair Ferguson and his wife Denise, this would not have developed the way it has. Their commitments are much appreciated and I'd like to thank them both.

Rollits Solicitors helped set up the North York Moors Chamber Music Festival as a Charitable Company for which we are truly grateful.

I'd also like to thank the various churchwardens, sisters and other beacons of support, for not only allowing us to perform in their beautiful sanctuaries but also for the efforts involved surrounding the concerts themselves.

My gratitude also to The Normanby Charitable Trust for their support and to Sir Marcus Worsley, our new Patron.


The festival team have worked tirelessly to make this event run smoothly, professionally and successfully – so my deep gratitude goes to Tobias, Joel Brookfield, Peter Dawson at Grade Design, Mike Samuels and Daniel Grimwood.

To the artist Carol Tyler who painted the new cover especially for the festival after her depiction of the moors last year was such a success. Thank you for expressing your talent so appropriately.

Thank you to the audience and supporters – we all make this happen together.

The moors are evocative and for the imagination it offers an infinite source – so perhaps on this note I'd like to dedicate the festival to the memory of those any of us may have lost.

Jamie Walton  
ARTISTIC DIRECTOR

The background of the page is a painting of a coastal landscape. In the foreground, there is a grassy slope with visible brushstrokes in shades of green and brown. In the middle ground, a dark, silhouetted hill rises, topped with a church spire. To the left, the sea is visible with white-capped waves breaking against a rocky shore. The sky is a pale, hazy blue. The overall style is impressionistic and atmospheric.

We welcome support for this event which is why we've set up The North York Moors Chamber Music Festival Trust which is a charitable organisation. The aim is to generate such interest that it becomes an annual celebration so if you wish to make a donation enclosed is a Gift Aid form (if you are a UK tax payer) to ensure your donation goes further. Cheques payable to The North York Moors Chamber Music Festival Trust would be most gratefully received; please send to The NYM Chamber Music Festival, The Granary, Appleton-le-Moors, York YO62 6TF. The accounts will be made readily available as part of our annual returns to the Charity Commission.