

9 - 22 August 2020

Revolution!

North
York
Moors
Chamber
Music
Festival



North York Moors Chamber Music Festival

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Introduction

So here we are, for our twelfth season, against the odds as well as the tide. In a year when the world more or less stops, we must have voices to speak through the silence. Music has the capacity not only to heal but to express what we cannot possibly make sense of; therefore, how cruel the irony that the Arts have been forced to hibernate or, in many cases, collapse altogether. Festivals, orchestras, theatres, chamber groups, teachers, freelancers: a huge number have fallen victim to the times we are currently living through. Many artistic organisations are teetering on the edge of collapse, whilst some of our most talented individuals are resorting to exploring alternative careers in order to survive. This is not acceptable. Whilst the powers

that be may not treasure the necessity of the Arts, some of us do and will stand up for an industry which during lockdown provided solace for many. I had every faith that we would not be forced to ultimately cancel; we pride ourselves on our creative imagination, our loyal beliefs, authenticity and - as has been made clear - willpower! We're not about box-office or commercial success, we don't fly our audiences in from elsewhere and we always strive to reach out into our communities and speak from the heart. These are the very strengths which enable us to express in spite of the current climate, (even if the organisation of this festival was somewhat down to the wire, holding our nerve to the very last minute). I am proud of what we all represent!! They say the future of culture is to flourish locally in a micro-climate, so we are thus ahead of the curve.

'Revolution' was reserved for that great force of nature Beethoven, who celebrates his 250th year - but it could quite easily apply as a description to any movement which rebels against artistic and social suppression. So we celebrate Beethoven's struggle in solidarity, arm in arm with Wordsworth (who was also born 250 years ago) and a plethora of composers or works which either affected or were influenced by the great man. Beethoven was one of the most tumultuous composers who ever lived but ultimately struggled to hear his own works through profound deafness. But we can hear it - and his music will not be silenced in this part of Yorkshire. So please enjoy these next two weeks whilst we start the long overdue healing process.

Jamie Walton
Artistic Director



Programme

Week one

Sunday 9 August

3 pm

Monday 10 August

7 pm

Wednesday 12 August

7 pm

Friday 14 August

7 pm

Saturday 15 August

7 pm

Concert 1 - A Prayer

BEETHOVEN String quartet No 15 in A minor op 132 (46')*

SCHUBERT String quintet in C major D956 (49')

Concert 2 - Time of Turbulence

BEETHOVEN String quartet No 12 in E flat major op 127 (39')

GOLIJOV Tenebrae (16')*

BEETHOVEN String quartet No 8 in E minor op 59 No 2 (39')

Concert 3 - Janus

BEETHOVEN String trio in C minor op 9 No 3 (25')

DOHNÁNYI Serenade in C op 10 (25')

Concert 4 - Incandescence

PÄRT Fratres (10')

LUTOSŁAWSKI Subito (5')

RAVEL Piano trio in A minor (28') *

SATIE Gnossiennes 1-3 (11')

BEETHOVEN Piano trio in D major op 70 No 1 ('Ghost') (28')

Concert 5 - Mystique

SATIE Gymnopedie 3 (3')

FAURÉ Piano quartet no 1 in C minor op 15 (30')*

SATIE Gnossienne No 4 (3')

ELGAR Quintet in A minor for piano and string quartet op 84 (37')

Figures in brackets indicate length in minutes

* denotes interval follows

Programme

Week two

Sunday 16 August

2 pm

Tuesday 18 August

7 pm

Wednesday 19 August

7 pm

Thursday 20 August

7 pm

Saturday 22 August

3 pm

Concert 6 - Transcendental

J S BACH - Partita no 1 for solo violin in B minor BWV1002 (20')

BEETHOVEN String trio in G major op 9 No 1 (27')

Concert 7 - Voices

MATTEIS Alla Fantasia in B flat (3')

SAARIAHO Nocturne (5')

J S BACH Partita no 2 for solo violin in D minor BWV 1004 (30')*

MOZART String quintet no 5 in D major K593 (30')

Concert 8 - Vivacity

BEETHOVEN String trio in D major op 9 no 2 (23')*

SPOHR Fantasie and Variations on a theme by Danzi in B flat major op 81 (9')

WEBER Clarinet quintet in B flat major op 34 (27')

Concert 9 - Towards the edge

BEETHOVEN In questvo tomba oscura (4')

RAVEL Chansons madécasses (16')

PALADILHE Psyché (3')

SCHOENBERG Chamber Symphony No 1 in E major op 9 (arr. Webern) (20')*

BEETHOVEN Variations on 'Ich bin der Schneider Kakadu' for piano trio op 121a (20')

BERG Adagio (13')

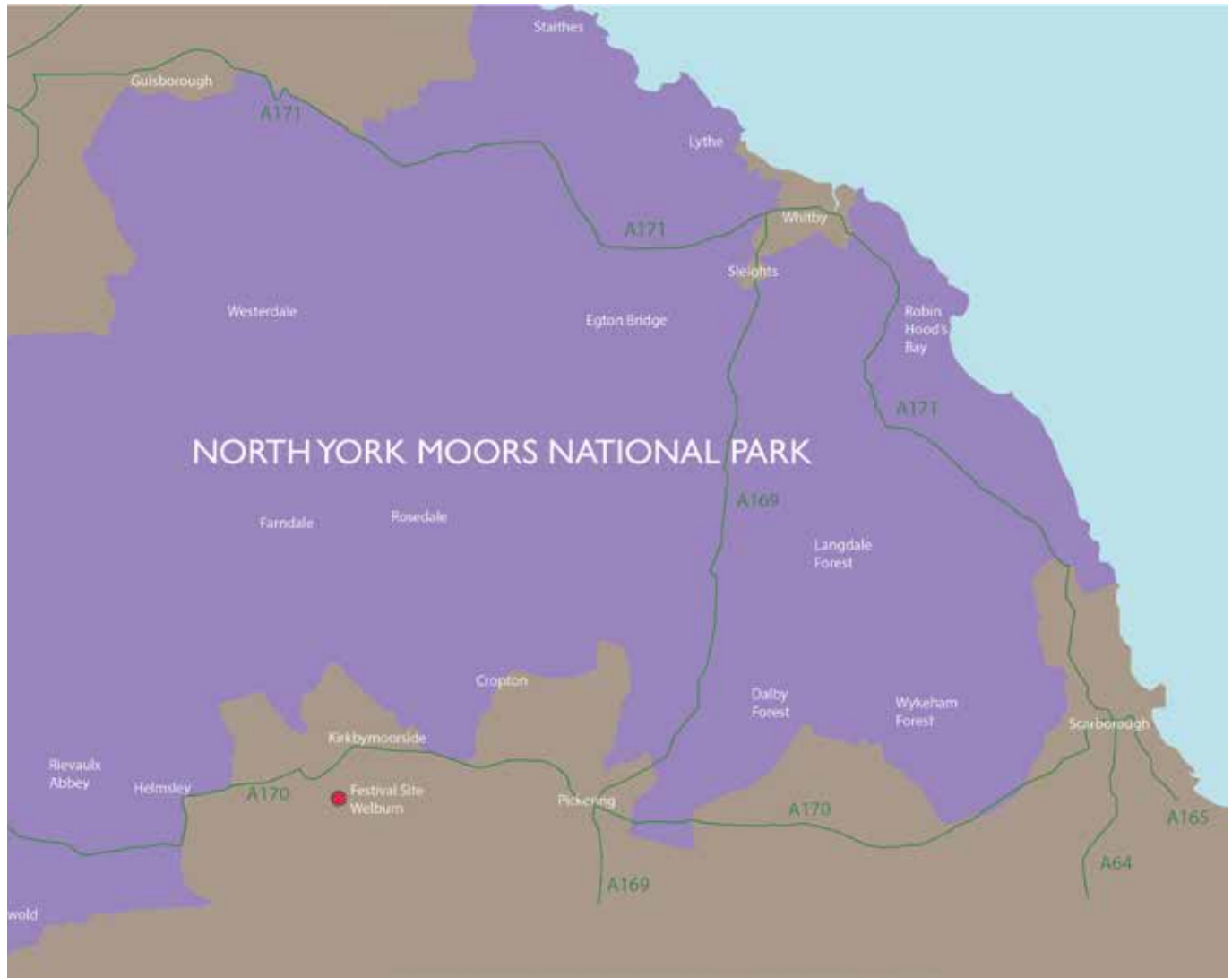
MESSIAEN Louange à l'Immortalité de Jésus (7')

Concert 10 - Triumph!

SPOHR Nonet in F major op 31* (33')

BEETHOVEN Septet in E flat major op 20 (43')

North York Moors



Visitor Information

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

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

The National Park encompasses two main types of landscape: green areas of pasture land and the purple and brown heather moorland. These two kinds of scenery are the result of differences in the underlying geology and each supports different wildlife communities. There are records of 12,000 archaeological sites and features in the North York Moors National Park, of which 700 are scheduled ancient monuments. Radio carbon dating of pollen grains preserved in the moorland peat provides a record of the actual species of plants that existed at various periods in the past. About 10,000 years ago the cold climate of the Ice Age ameliorated and temperatures rose

above a growing point of 5.5°C. Plant life was gradually reestablished and animals and humans also returned.

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

Car Parking

There will be volunteers on site to guide your car to the relevant area, which is the same field where the concerts are to take place.

Toilets

We will have portaloos spread out around the site.

Refreshments

Although we can't realistically serve refreshments this year, do feel free to bring your own and enjoy them in the adjoining gardens.

Venue postcode and arrival guidance

The entire festival is to take place in a 4850 square feet adapted marquee with wooden floor for acoustics. This is situated on the grounds of Welburn Manor and the postcode is:

YO62 7HH

Welburn Manor is just west of Kirkbymoorside on route to Helmsley, off the A170. Take the turning onto Back Lane and continue for less than a mile - the field is on your left hand side and well signposted.



BEETHOVEN

***String quartet No 15 in A minor
op 132***

Assai sostenuto – Allegro
Allegro ma non tanto
Molto adagio – Andante
Alla marcia, assai vivace
Allegro appassionato

Interval

SCHUBERT

String quintet in C major D956

Allegro ma non troppo
Adagio
Scherzo. Presto – Trio. Andante
sostenuto
Allegretto

Oh! there is never sorrow of heart
That shall lack a timely end

The force of prayer

Beethoven has affected all our lives, while for musicians his work offers a lifelong challenge to expression, spirit, understanding and technique. Born 250 years ago, dead for almost two full centuries, Beethoven remains the greatest example we have in 2020 for the potential of art to transcend boundaries and limitations, for a creative life to know freedom despite need and adversity. His was quite a short life, plagued by illness, personal strife, financial difficulty and

of course stone deafness. It's a miracle he wrote anything at all after 1800. This year, we've all experienced the sense of being together alone, with even the most gregarious in isolation: hard to get anything done, even given lots of time. It's been impossible for musicians to play together in person, or for a live audience. Maybe this shared experience offers us just a glimmer of empathy with Beethoven, working through the isolation of deafness, communicating from the heart to an audience he couldn't imagine in a medium he'd never hear. Certainly the power of music to heal and inspire has been in no doubt to any audience for the huge Quartet Op 132, ever since it was first heard in public in a Viennese pub in 1825. Beethoven knew he was late with the three quartets commissioned by Prince Galitzin. He was two movements into Op 132 when severe intestinal illness struck. He genuinely thought he was dying, coughed blood, but he cut back on drink, recovering at home, then at a local spa. One consequence was a vast, clear-headed inspiration in the Lydian mode (F to F on the piano's white keys). This became the immense central Molto Adagio of Op 132, a "Song of thanksgiving from a convalescent to the Deity." Between stasis and dance, the players evoke cosmic scale and invoke prayer. Yet Beethoven called this a song, not just of someone who's almost been to the other side but of someone glad to be alive. There is humane good humour

here and all through the Quartet, alongside the transcendence and the disrupted original minor-key plan of the work. The opening A minor Allegro has a very quirky take on sonata form. It's followed by a second Allegro in the form of a hesitant minuet and trio. After the Molto Adagio Beethoven inserts a short, Haydnesque march and a dramatic recitative passage, leading straight into an Allegro appassionato rondo structure, which ends the work. Mostly in a heartfelt A minor, and led by one of Beethoven's strongest, most poignant themes, the last movement finds a relieved A major right at the end to conclude: somehow, we got through it all.

Three years later in the same city, Schubert composed one of the few chamber works with similar range, and the only one not by Beethoven: the Quintet in C for two violins, viola and two cellos. The older composer survived less than two years after the 1825 recovery, with most of his ailments likely attributable to long-term lead poisoning. Schubert carried a torch at Beethoven's 1827 funeral. In the following year his own new work achieved unprecedented range and depth, cut short in 1828 by the most poignant early death in artistic history. Schubert was just 31 when he composed the Quintet at the end of his life, and there's no record of a performance before 1850. Again, a celebrated Adagio has dominated a major work's

reputation. It is transcendent in feeling like Beethoven, while going further in drama and in some basic questioning of musical givens, such as: what is theme, what is accompaniment? Schubert had questioned what there was left to write, after hearing late-Beethoven, but this Adagio makes an emphatic response. In the opening E major section, violin figures like the last post at a funeral ride a suspended texture recalling Death and the Maiden over a pulse of repeated

pizzicati, which assume thematic and structural weight. The unique effect is calming, allowing Schubert to contradict the mood with passionate F minor rage before a long, elaborated return. Each halting phrase sounds as precious as a last breath. Contrasts, pizzicati and three-note figures are prefigured in the large opening Allegro which immediately implies a scale beyond any previous chamber work. Schubert's Scherzo sounds more like

the symphonic Beethoven, but the trio resembles a second slow movement from another world, contradicting the outdoor mood. In the closing Allegretto, the moderately paced dance gathers all the work's contrasts, the major and the minor, prefiguring Mahler in varied mood and range. The work is summed in the extraordinary last four bars, with a triple forte giving way to a concluding C, preceded by a grace note just a semitone away. It's a timely end, but to what?



BEETHOVEN

String quartet No 12 in E flat major op 127

Maestoso - Allegro
Adagio, ma non troppo e molto
cantabile - Andante con moto – Adagio
molto espressivo
Scherzando vivace
Allegro

Interval

GOLIJOV

Tenebrae

BEETHOVEN

String quartet No 8 in E minor op 59 No 2

Allegro
Molto adagio
Allegretto
Finale - Presto

In youth from rock to rock I went,
From hill to hill, in discontent

To a Daisy

Our prefatory quotations are all by Wordsworth, who on 4th October 1802 was married in the local All Saints Church at Brompton. Two days later, Beethoven wrote an unsent letter to his brothers, now known as his Heiligenstadt Testament. The letter

addresses despair and suicidal thoughts, but the composer commits to his art despite all. Like Beethoven, Wordsworth was born in 1770 and in the 1790s he lived in France and fathered a child. The poet became disillusioned by the grim realities of revolution and latterly had no time for Napoleon or radical politics. For Wordsworth and Beethoven, restlessness of spirit was enmeshed with long walks in the country while engaging the creative “discontent” of the process of becoming. The first of Beethoven’s late quartets from 1825 is in the Eroica key, E flat, but its variety confused the earliest audiences. The piece is optimistic, with the composer clearly excited by new expressive approaches to the medium. As he set to work in 1824 (nearly two years after the commission), he experimented with innovative forms and possible extra movements, a liberated approach which he would exploit in his next three quartets. The final journey of Op 127 though, is between the formal “hills” of the usual four-movement layout. There are unprecedented examples in this music of Wordsworth’s “wild ecstasies.” A bright opening sonata Allegro has its form pierced by the repeated Maestoso chords of the opening, windows into a grander reality. The Adagio is twice as long, a slow-spinning dance through six variations and a coda. It evokes the serenity and motion in the work of another contemporary,

William Blake, whose Book of Job watercolours and engravings were produced at around the same time as Op 127. The experience (inescapably spiritual) prepares the listener for the upbeat incongruities of the closing fast movements. The Scherzando contains (just) some manic country dancing and a Presto trio with a dance that’s wilder still. There is also rustic stomping in the Finale, more earthy than a Haydn equivalent but lit-up near the close by a scampering impression of celestial light. Formal resolution intersects with the movement’s late rediscovery of E flat via C, major and minor.

Writing just twenty years ago, Golijov combined responses to contemporary turbulence (the Middle East conflict) with the cosmic, inspired by a visit to a planetarium with his son. Tenebrae owes its life to the late-Beethoven slow movements, and to the thematic outlines of much earlier church music by Couperin. The opening also corresponds quite closely in effect to the start of Schubert’s Fantasy in C D934. Golijov’s work forms a straightforward expressive arch with a slightly more agitated centre. As in a candlelit Tenebrae service, the flames are slowly extinguished at the end, but hope stays alight.

An earlier antecedent for Tenebrae in Beethoven’s work is the expansive Molto Adagio of the Quartet Op 59 No 2 in E minor published in 1808

and allegedly also a consequence of star-gazing. This was Beethoven's period of fulfilment, transcending deafness and circumstance with music more ambitious, complex and turbulent than any other composer had produced. 1808 was also the year of Beethoven's enormous, occasionally shambolic benefit concert where the Fifth and Sixth Symphonies were first heard, along with other major pieces and Beethoven at the piano. The E minor Quartet, like Op 127, begins with a chordal call-to-attention, a gesture appropriated and modified by Brahms to open his Tragic Overture. Discontent rules in the Allegro, the music driven by tonal

tension and stress, notably between the E minor, the dominant B and a pervasive, clashing C major which does not offer any relief. The Adagio in E major really does evoke for us a vision of stars and galaxies, through an Enlightenment lens. Beethoven generates along the way some thematic fragments he would revisit in the late quartets. The music chronicles a personal, emotional storm and carries an additional instruction from Beethoven to the players: "This piece is to be treated with strong feeling." The Allegretto in E minor and major sounds at first as though it could be finale-music, of a relatively conventional Sturm und Drang kind,

before centrally quoting the major-key Russian theme implied by Razumovsky's commission. Here Beethoven gives an exaggerated, clashing treatment to the folk-tune Glory to the Sun, which was re-used by many later composers. The final Presto, a sonata-rondo, is another driven dance in which the turbulence stirred between C major and E minor cuts loose a fast coda. The effect is reminiscent of, but more purposeful still than the emphatic end of the opening movement of the composer's Fifth Symphony. In his mid-period music, and all through this magnificent quartet, Beethoven changed the art. The aim was more often ignition than repose.



BEETHOVEN

String trio C minor op 9 No 3

DOHNÁNYI

Serenade in C

Marcia: Allegro

Romanza: Adagio non troppo

Scherzo: Vivace

Tema con variazioni: Andante con moto

Rondo (Finale): Allegro vivace

... there is a dark

Inscrutable workmanship that reconciles

Discordant elements

The Prelude

A couple of weeks after Schubert's birth, on 12th February 1797, Haydn's new anthem "Gott erhalte Franz der Kaiser" was first performed in Vienna. The French Revolutionary Wars were threatening Austria, and a peace treaty was signed later the same year, ceding territory to France. Haydn's time in London had enhanced his appreciation of "God Save the King" and with patriotic spirits high, the "Emperor Hymn" was his musical response. For Beethoven, also at work in Vienna that year, this was to an extent his string trio period. In the years since 1794 when his teacher Haydn had left for London, Beethoven had begun to make an independent musical life: performing,

composing and finding patrons. As Haydn worked on the tune which would become the Austrian national anthem, Beethoven completed his Serenade Op 8 for string trio. Like the earlier Trio Op 3, his Serenade looked back to Mozart, but forward to more ambitious chamber pieces. Next, he completed the three Trios Op 9, more ambitious and his final works in the genre. The last of the three is composed in his distinctive and dramatic take on C minor. The Allegro has a driving momentum, generated by the major/minor conflicts derived from an initial four-note figure, itself echoed in the late Quartet Op 131. An expansive, eloquent C major Adagio is marked "with expression" and is a progenitor of the outsized emotional arcs described by the slow movements of Beethoven's later quartets. Like the concluding Presto, the serious-but-fleeting Scherzo can seem to anticipate Mendelssohn yet we're in the same century as Bach. In sonata form, the Finale works its material between C minor and E flat minor, only truly finding home in C major at the withdrawn ending. Haydn would have recognised his own influence on the Finale of his pupil's Trio, but surely also that an authentic chamber music revolution had now begun.

By the 1840s, Haydn's "Emperor" tune had also been set to a text by Fallersleben, beginning "Deutschland, Deutschland über alles" though it would not become the German national

anthem until 1922. In the context of the lead-up to the revolutions of 1848, the "Deutschlandlied" made an appeal for German unity, rather than domination. During the Nazi era, the régime's emphatic use of the anthem's first verse bound Haydn's tune very closely to a different ideology, and Nazism's historical legacy. Ernst von Dohnányi, even through the Germanic version of his Hungarian name which he chose to use, also found himself compromised through association. Following his move to Vienna in 1944, the assumption spread that he was a Nazi sympathiser. In fact, Dohnányi worked his way through the impossible political complexities of that era while using his position to save many Jews. Dohnányi was an internationally celebrated virtuoso pianist, from his early tour of the USA in the 1890s, to his death in New York in 1960. Like many artists of the time, he found his life and career to be strewn across Europe and the world, by historical forces. Dohnányi's own music is in a conservative idiom, but in 1902 while on a concert tour including England, he composed a work for string trio which looks back to the Viennese classics and forward to the folk-based music of Bartók and Kodály. Dohnányi, like Mozart and Beethoven called his work a Serenade. It's probably the most attractive string trio written since Beethoven's Op 9, with some impassioned and engaging writing for all three players, and memorable themes in

all five movements. An opening Marcia has a marcato tune from the cello as a counter-melody, later transformed as the opening theme of the fourth movement. The Romanza begins with a long viola theme, accompanied by pizzicati. The viola then gives arpeggiated accompaniment to passionate writing in violin and cello. A central Scherzo recalls Richard Strauss, and even Elgar. The contrapuntal writing and cogent sonata-like structure also invoke early

Beethoven. The Serenade's heart lies in the fourth movement Variations. Dohnányi (he'd marry three times) had already experienced romantic intrigues in Hungarian salon life, and was now married (for the first time) with a first son on the way. The final Piu adagio variation distills a kind of suspended, youthful ecstasy like nothing else in music, disturbed by Schubertian "discordant elements" but reconciled. The viola leads, against sextuplets

in violin and pizzicato chords and rising scales from the cello. The final Rondo opens with Classical drive, before a return of music from the first movement, including the cello tune, now nostalgic and almost preempting the last C major chord. Haydn may have been inspired by a Croatian folk-tune when writing his "Emperor Hymn." Dohnányi's workmanship helped his own folk-referenced themes convey sentiments very apt for any Serenade.



PÄRT

Fratres

LUTOSŁAWSKI

Subito

RAVEL

Piano trio in A minor

Modéré

Pantoum - Assez vif

Passacaille - Très large

Final - Animé

SATIE

Gnossiennes 1-3

BEETHOVEN

*Piano trio in D major op 70 No 1
(‘Ghost’)*

Allegro vivace e con brio

Largo assai ed espressivo

Presto

Come forth into the light of things,
Let Nature be your teacher.

The Tables Turned

According to Thomas de Quincey, Mary Wordsworth possessed “a sunny benignity, a radiant graciousness such as in this world I never saw surpassed.” Following a morning marriage at Brompton in 1802, Mary and William (with Dorothy) went west to Kirkbymoorside, pottering in the churchyard, then west again as the sun went down to spend their wedding night at Helmsley. Arvo Pärt’s wife Nora interpreted the marriage of triad and melody in her husband’s mature “tintinnabulation” style as meaning $1 + 1 = 1$. There are few clearer impressions in music of radiant light emerging from nowhere, as the beginning of Pärt’s *Fratres*. This short set of variations exists in many instrumental settings, some differing in substance. The version for violin and piano was first heard in 1980 and starts with an arpeggiated crescendo, based on the theme. The piano works through slow statements of the hymn-like chordal progressions, as the violin aspires to virtuosic freedom, a restive soul above eternal truths.

Lutosławski’s *Subito* (Suddenly) for violin and piano from 1992 served a more worldly purpose as a brief competition piece. It was the final work he’d complete for an instrument he’d mastered as a performer while studying with a pupil of Joachim. Expansive melodies and faster technical challenges are punctuated by shortened

repetitions of the skittering downward figure from the opening. *Subito* has obvious wit and appeal, with darker suggestions of a dance of death and the suddenness of the Reaper’s visit.

Ravel wrote his *Trio* in 1914, completing it just after the August declaration of war. The opening *Moderé* of his *Trio* evokes more of the “light of things” than grim reality. It does pit the fragile beauty of an opening theme Ravel thought to be Basque, against a passionate sonata structure, winding down to absolute stillness. The technically demanding scherzo is named *Pantoum* after a complex verse form which Ravel follows quite closely, entwining two ideas and not slowing down for a middle section in a different time signature. The *Passacaglia* builds a large climax from variations over a slow theme, derived from the start of *Pantoum*. The *Final* is metrically complex. After an opening texture that epitomises Ravel with harmonics and trills, the movement develops a kind of extreme, positive shared defiance. The trills acquire a louder structural purpose and by the close, the light is magnesium bright. Ravel’s *Trio* redefined and increased the possibilities for expression of an awkward medium. Emotion, structural poise, textural innovation, elegance and energy are somehow in balance, but without holding back. No previous chamber work had managed that synthesis.

Ravel called Erik Satie a “big child.” Uneasy in human relationships, somewhere on the autistic spectrum, deeply alcoholic, undoubtedly eccentric, hypersensitive: Satie was a true revolutionary who by his own account never recovered from his one real love affair in the 1890s. Satie’s compositional humour was genuine, a rarity in music. The *Trois Gnossiennes* from 1890 feature instructions to the player such as “with astonishment” and “open your head.” They don’t feature bar-lines. Satie’s title has no specific meaning, more a vague antiquity of tone. The music, written soon after his move from home to Montmartre is wholly original, if affected by the oriental sounds Satie heard at the Paris Exhibition of 1889. There’s a new quietism here: a fresh, modest and illuminating aesthetic,

conceived amid late-Romanticism’s weighty extremes.

Beethoven’s two *Trios Op 70* were further products of the extraordinary year 1808 and the D major has, unusually for Beethoven, just three movements. It’s a work of extremes: as slow a central movement as he would compose, violent contrasts, vehement unisons. The *Allegro* in triple time opposes the big, unison voice to a plaintive cello, creating the movement’s core drama of assertiveness versus lyricism. The *Largo* gave the Trio its nickname “Ghost” but the connection to Beethoven’s idea for a *Macbeth* opera is tenuous, and the ghostly Hamlet connection came from Czerny, long after Beethoven’s death. In D minor with C major diversions, this movement is no interlude, but offers the

listener a long, unprepared emotional journey into night. Beethoven had just finished writing his *Sixth Symphony*, yet there’s not much light in a *Largo* which can seem melodramatic now, but which anticipates the dark-hued texture of some of Schubert’s late music. The *Presto* opens like a scherzo and has lively themes. It acquires more weight via modulations and the range of the piano writing, prefiguring his last piano concerto, composed the following year. String exchanges and pizzicati help the movement toward a united close. A few years earlier as Beethoven was completing his *Second Symphony* another trio, William, Mary and Dorothy had left Helmsley for a visit to Rievaulx Abbey, then on to Thirsk and Leeming before the long trip across the Dales to Dove Cottage.



SATIE

Gymnopedie 3

FAURÉ

Piano quartet no 1

Allegro molto moderato
Scherzo, Allegro vivo
Adagio
Allegro molto

Interval

SATIE

Gnossiennes No 4

ELGAR

Quintet in A minor for piano and string quartet op 84

Moderato – Allegro
Adagio
Andante – Allegro

A Spirit of noon-day is he;
Yet seems a form of flesh and blood;
The Danish Boy

Erik Satie said of one of his Gnossiennes and in dismissal of descriptive notes like this, “It begins, and it ends....when it ends.” Satie’s friends and collaborators valued his unique genius: Picasso, Braque, Massine, Diaghilev, Cocteau, Debussy,

Ravel, Stravinsky, many more. Debussy orchestrated two of Satie’s 1888 Gymnopédies, confusingly labelling No 3 as the orchestral No 1. Mystery embellishes the title, which may or may not evoke Classical, naked poise, filtered through late-19th century French sensibilities via Flaubert and others. There’s little mystery about this brief piano work’s success. The stripped-down beauty disrupted the artistic plans of Ravel and Debussy especially, changing their compositional paths for good. The Gnossienne No 4 is from 1891. It’s arguably the most attractive of the set, another short essay in sensual restraint.

Satie’s later piano works more often tended to satirical broad humour, a trait very clearly anticipated by the send-up of Wagner, Souvenirs de Bayreuth, written in 1880 by Gabriel Fauré and André Messager. In the same year, Fauré’s Piano Quartet No 1 was premiered, though Fauré would replace the Finale in 1883, destroying the original. Fauré was active in the Paris salon scene during the 1870s and became engaged to singer Marianne Viardot in early 1877 following a four-year association. Evidently Fauré frightened her away, for she broke it off later that year. From the opening of the Quartet’s Allegro it’s clear, as always, that Fauré invested his chamber works with the same energy, drive and significance that most composers

reserve for the symphony. This is not salon music, despite the considerable relaxation into a lyrical second subject. There’s a ghost of Brahms in the piano writing, and the instrument plays through every bar of the movement. It underpins the tremendous melodic passions that flow through the strings, subsiding to silence. The Scherzo opens with pizzicati, and in its warm lightness recalls Litolff, Mendelssohn and Fauré’s friend Saint-Saëns. The muted Trio has a magical texture, all Fauré’s own. The Adagio is profound, the strings entering in turn to make a unison voice for an opening, solemn theme. Again, the piano does not rest under the long-lined twining of the strings. It finally picks-out the melody in the right hand, à la Rachmaninov, before the unique shimmer of the short coda. The concluding Allegro has all the strength, vigour and complexity of mature Fauré. The propulsion of the musical argument is remarkable, sharing some of the sense of thematic drive present in Tchaikovsky’s Symphony No 4, written at the same time.

Tchaikovsky was a Fauré admirer, as was Edward Elgar who knew the French composer and promoted his work. Elgar’s greatest musical tribute to Fauré is the Piano Quintet he wrote in 1918/19, between Fauré’s two works in the genre (premiered in 1906 and 1921). The spooky atmosphere present in some of Elgar’s Quintet has provoked

a series of associated explanations. Like Satie, Elgar did not confirm or deny such suggestions. The Elgars had moved south to a rented thatched cottage in Sussex, in the hope of reviving Edward's health and spirits. This was successful, and Elgar enjoyed the wooded rural setting and the walks. Not far away were the dense woods of Flaxham Park and Bedham Copse, which contained a Victorian chapel and school, sliding into disuse. There were associated myths related to a departed group of monks (possibly Spanish) now embodied by trees. Elgar wrote "Bedham, 1918" at the end of the opening movement of his Quintet, but it opens with the first four

notes of the hymn *Salve regina* in piano octaves, with string figures like a tap on the window. A yearning, upward cello phrase proves important for the whole work's emotional arc and thematic flowering, including a (possibly Spanish) slow dance. The main body of the Allegro does sometimes recall Brahms, but the big tunes and digressions are all-Elgar, while the whole atmosphere is dreamlike. There's a feeling of implied narrative, before the inevitable return of the quiet opening. If you visit the now ruined Bedham Chapel, it's hard to miss the associated mood, though it's all speculation. Elgar completed the E major Adagio after writing his

String Quartet. There are echoes of the preceding movement, much heartfelt string melody and a piano-led climax that's very Fauréan. The reminiscing mood is held for the Andante introduction to the final A major Allegro proper. This opens with a typical Elgar striding theme, reverts to the spooky *Salve regina* material and the 'Spanish' phrases then presses toward what Elgar called an "apotheosis," a triumphant ending. With the Violin Sonata, the String Quartet and the Cello Concerto, this unique chamber masterpiece could have heralded a still-richer "late Elgar" period, but Alice Elgar's death in 1920 stopped the flow.



Biographies

Over the past 12 years we have been blessed with extraordinary talent from all over the world - and this year is no exception. At a time when this global pandemic threatens the very existence of our cultural landscape and the livelihoods of those artists who dedicate themselves to it, our festival is a rare voice right now. The casualties and cancellations are unprecedented and so to create a haven up here on the North York Moors where we can work together through the music we love and cherish, is more significant than ever before. Musicians have always been struck by the magical beauty here not just through the surroundings but also within its atmosphere, enhanced by a symbiosis with a faithful and open-minded audience within an area of outstanding beauty. It's a heady mix. I said last year in this introduction that 'sometimes the music industry forgets what it's meant to be expressing' and perhaps that was prescient, for look where we are now. 'Somehow in our two week residency at the festival, the true meaning of why we do what we do seems to make perfect sense' - or so it did then, just in a different context. Our festival this year tests that theory out and I suspect that if anything, the identity of who we are will be the stronger for it. I am very grateful to my extraordinary colleagues who join us this year for what will be, I'm sure, a unique and powerful experience. Music really can create a Revolution!



Katya Apekisheva Piano

No stranger to our festival, Katya Apekisheva is one of Europe's foremost pianists, in demand internationally as a soloist and chamber musician, and described by Gramophone Magazine as 'a profoundly gifted artist who has already achieved artistic greatness'. Studying at the Royal College of Music under Irina Zaritskaya, she went on to become a finalist and a prize-winner at the Leeds Piano Competition and the Scottish Piano Competition as well as being awarded the London Philharmonic Soloist of the Year. She has subsequently appeared as soloist with the London Philharmonic, Philharmonia, Hallé, Moscow Philharmonic, Jerusalem Symphony, English Chamber Orchestra and the Royal Philharmonic Orchestra with conductors including Sir Simon Rattle, Alexander Lazarev and Jan-Latham Koenig. Her various recordings feature Grieg's solo piano works (Quartz), masterpieces by Mussorgsky and Shostakovich (Onyx) and Impromptus by Chopin, Fauré and Scriabin (Champs Hill). She has also recorded numerous CDs with violinist Jack Liebeck as well as with her regular duo partner pianist, Charles Owen, with whom she set up the hugely successful London Piano Festival which is now approaching its fifth consecutive year. Katya lives in London where she is Professor of Piano at London's Guildhall School of Music and Drama.

www.katyaapekisheva.com



Naomi Atherton French Horn

Born in Bradford, West Yorkshire, Naomi took up the horn at the age of eight. She went on to study at the Royal Northern College of Music in Manchester with Michael Purton and Derel Taylor. Whilst in her first year at college she won the brass final of BBC Young Musician of the Year and has been in constant demand as a soloist, chamber musician and orchestral member since. Naomi is a member of Ensemble 360, the chamber group that took over from The Lindsays at Music in the Round in Sheffield.

Highlights of her solo career have been with the BBC Philharmonic and the Ulster Orchestras, also performances of Britten's Serenade for tenor, horn and strings with Robert Tear, Neil Mackie and most recently James Gilchrist and the Manchester Camerata. This performance was broadcast on BBC Radio 3 under the baton of Douglas Boyd.

Naomi has been principal horn of Manchester Camerata and Northern Chamber Orchestra for many years but has also appeared as Guest Principal with many of the UK's finest orchestras, including the Royal Liverpool Philharmonic, The Goldberg Ensemble, English Northern Philharmonia, Northern Sinfonia and Scottish Chamber Orchestra. She has appeared at many festivals including Edinburgh, Cheltenham, Bath and the BBC Proms.

www.ensemble360.co.uk



Meghan Cassidy Viola

A much sought-after chamber musician, Meghan has appeared at many international festivals throughout Britain and Europe, recently collaborating with the London Conchord Ensemble, Ensemble Midwest, Monte Piano Trio and Fidelio Piano Trio. Alongside a chamber music career, Meghan appears as guest principal viola with orchestras such as BBC National Orchestra of Wales, the Royal Liverpool Philharmonic Orchestra, Opera North and the Royal Scottish National Orchestra. Meghan studied the viola with Garfield Jackson at the Royal Academy of Music, where she graduated in 2010 winning the Sydney Griller Award and Sir John Barbirolli memorial prize. In 2007 Meghan joined the Solstice Quartet who were awarded the Tillett Trust and Park Lane Group Concert Series in 2008, before winning the Royal Overseas League in 2009. They went on to perform at London's Wigmore Hall and Queen Elizabeth Hall, as well as live on BBC Radio 3, during which time Meghan continued her studies with Tatjana Masurenko (Leipzig), Nabuko Imai (Hamburg) and Hartmut Rohde at the International Musicians Seminar (Prussia Cove). Highlights this year include concertos with the Orion Symphony Orchestra in London and Aberystwyth. Meghan is founder and Artistic Director of the Marylebone Music Festival, which has just enjoyed its fourth season.

www.marylebonemusicfestival.com



Christian Chamorel Piano

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

www.christian-chamorel.ch



Claude Frochaux Cello

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



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 tired of constantly turning pages and was subsequently promoted to principal in 2009. She 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. As we know, Rebecca is a regular artist with the North York Moors Chamber Music Festival and teaches at Guildhall School of Music and Drama in London where she lives with her husband and dogs.



Matthew Hunt Clarinet

One of Europe's leading clarinetists, Matthew Hunt is a distinctive musician, renowned for the vocal quality of his playing and his ability to communicate with audiences. Matthew has an international career as both soloist and chamber musician, and currently holds the position of Solo Clarinetist of the Deutsche Kammerphilharmonie, Bremen. His recent partners include the Chiarascuro, Pavel Haas and Elias quartets, Alina Ibragimova, Thomas Adès, Nicholas Aldstaedt, Antoine Tamestit, Cedric Tiberghien, Elisabeth Leonskaja and the Jazz Pianist Iiro Rantala. His recent solo appearances include Mozart's concerto with the Deutsche Kammerphilharmonie and Trevor Pinnock, Bruch's Double concerto with Nils Mönkemeyer and Paavo Järvi, a tour in South America performing Magnus Lindberg's clarinet concerto with Andrew Gourlay, and a tour with the Australian Chamber Orchestra Collective directed by Pekka Kuusisto. Matthew teaches clarinet and chamber music at the RNCM in Manchester, and later this year takes up a Professorship at the Folkwang University in Essen, Germany. As a recording artist Matthew has broadcast for radio and TV as well as featuring on many film scores. His CD recording for the ASV label of Mozart's Clarinet Quintet was given five stars by BBC Music Magazine and acclaimed as: "the benchmark recording of this much recorded work".



Anna Huntley Mezzo-soprano

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

www.annahuntley.com



Rachel Kolly Violin

The Swiss violinist Rachel Kolly is considered one of the most talented musicians of her generation. Known for her fire, temperament and fine musicianship she has performed concertos with many great orchestras including the Rotterdam Philharmonic, Bournemouth Symphony Orchestra, WDR Rundfunkorchester Köln, Symphonic Radio Orchestra Frankfurt, BBC Philharmonic Orchestra, Lausanne Chamber Orchestra and the NHK Symphony Orchestra in Tokyo. Rachel made her US debut in Chicago at the International Beethoven Festival, attracting international praise. As a recitalist she performs regularly with her longstanding duo partner, Christian Chamorel, appearing at many prestigious festivals such as the Menuhin Festival in Gstaad and the Schleswig Holstein Festival. Her first concerto recording with Warner Classics was voted Best Recording of the Year in 2012 by ICMA and Rachel has gone on to record many albums, most recently chamber music works by Strauss and Lekeu which won the prestigious Supersonic Award. Rachel became an ambassador for Handicap International and her first work for the charity was in Cambodia in February 2013 and she has regularly organised many concerts for them. She is a devoted mother to her daughter and she also writes short stories and novels. Rachel plays on a magnificent Stradivarius violin made in 1732.

www.rachelkolly.com



Ursula Leveaux Bassoon

Ursula Leveaux is a member of the Nash Ensemble and the Principal Bassoon with the Academy of Ancient Music and the City of London Sinfonia. From 1987-2007 she held the position of Principal Bassoon with the Scottish Chamber Orchestra and with major orchestras and ensembles in Britain and throughout Europe. Ursula's solo work has included concertos with the London Symphony Orchestra, Royal Liverpool Philharmonic BBC Scottish Symphony Orchestra and the Academy of Ancient Music.

She is a regular contributor to BBC Radio 3 and her numerous recordings include the complete works of Saint-Saëns and Poulenc, solo concertos by Mozart, Vivaldi and the Strathclyde Concerto No. 8 by our former festival Patron and friend Peter Maxwell Davies who wrote it specially for her. She can also be heard on the folk album *Midnight May Monday* and the soundtrack for the film *We're Going on a Bear Hunt*. Ursula has given classes at all the major music colleges in the UK and as far afield as Toronto and Hong Kong and Melbourne.

She has been a member of the senior faculty at Marlboro Music in the USA, a jury member for the Munich ARD International Music Competition, Eurovision Young Musician and for the Royal Overseas League Wind and Brass Prize.

She lives in the Lake District with her husband and daughter.



Tetsuumi Nagata Viola

As an internationally established chamber musician, Canadian violinist and violist Tetsuumi Nagata has performed throughout the UK and abroad at venues including Wigmore Hall, Kings Place, the Concertgebouw and the Konzerthaus, Vienna. Tetsuumi is the violist of the award winning Piatti String Quartet with whom he has performed at the Aldeburgh and Cheltenham Festivals, collaborated with Ian Bostridge, Julius Drake, Simon Rowland-Jones and has broadcast on BBC Radio 3. The quartet recently premiered Mark-Anthony Turnage's fourth string quartet, 'Winter's Edge' at Flagey Studios in Brussels and made the premiere recording of his first string quartet on their latest disc 'Albion Refracted' to critical acclaim. A graduate of the Yehudi Menuhin School and Guildhall School of Music and Drama, Tetsuumi studied with Hu Kun, Maciej Rakowski, David Takeno and Krzysztof Chorzelski. As soloist, he is often performing the Four Seasons and other baroque concertos with Trafalgar Sinfonia and London Concertante at St. Martin-in-the-fields. Tetsuumi has also been guest principal with Amsterdam Sinfonietta, BBC National Orchestra of Wales and English National Opera and performs with Aurora Orchestra, Scottish Chamber Orchestra and the Royal Opera House. Upcoming engagements include concerts at Wigmore Hall, the Concertgebouw and he will record a new album with the Piatti Quartet for Delphian Records.



Nikita Naumov

Double Bass

Nikita is Principal Double Bass with the Scottish Chamber Orchestra and has held the position since 2010. Born in Novosibirsk, Russia, Nikita attended the Karaganda Special Music School in Kazakhstan at the age of 7 and later went on to study at the Rimsky-Korsakov Conservatoire in St Petersburg and the Guildhall School of Music and Drama. Nikita regularly appears as a soloist and has won numerous prizes. His solo performances include, Hallgrímsson's *Sonnambulo* for Double Bass with the Reykjavik Chamber Orchestra in Iceland, Tubin's *Double Bass Concerto* at the Pärnu Music Festival, Koussevitzky's *Double Bass Concerto* with the St Petersburg Camerata at the Musical Olympus Festival, Bottesini's *Concerto alla Mendelssohn* and *Gran Duo Concertante* with the Scottish Chamber Orchestra, Bottesini's *Lucia di Lammermoor* with the Karaganda Symphony Orchestra, and Rachmaninoff's *Vocalise* with Lars Vogt at Heimbach 'Spannungen' Kammermusik Festival! Nikita is a keen chamber musician and member of the internationally renowned London Concord Ensemble, featuring with them at the BBC lunchtime series at Wigmore Hall. Nikita performs regularly at the Chamber Sundays Series at the Queen's Hall in Edinburgh and with the Chamber Orchestra of Europe, appearing also at festivals in Norway, Germany, Estonia and Russia.

www.nikitanaumov.com



Richard Ormrod

Piano

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

www.richardormrod.co.uk



Quartetto di Cremona

Since its formation in 2000, the Quartetto di Cremona has established a reputation as one of the most exciting and successful chamber ensembles on the world stage. Regularly invited to perform as artists-in-residence at major music festivals in Europe, North and South America and the Far East, they garner universal acclaim for their high level of interpretive artistry. 'BBT Fellowship' prize winner in 2005, they also received the Borletti Buitoni Trust 'Franco Buitoni Award' last year for their exceptional contribution to the promotion of chamber music in Italy and around the world. Noteworthy recent recording projects include a double CD dedicated to Schubert, released in 2019 and featuring cellist Eckart Runge. The album was recorded with the Stradivarius set of instruments named the 'Paganini Quartet', on kind loan from the Nippon Music Foundation (Tokyo). Their performances on these extraordinary instruments which once belonged to Paganini attracted high levels of acclaim in the international press. They are renowned for their interpretations of Beethoven and have recorded the complete String Quartets cycle, released in 2018. These eight volumes won prestigious awards (including from Echo Klassik and ICMA), receiving plaudits from around the globe. Our friends the Quartetto di Cremona were chosen by 'The Friends of Stradivari' association in order to promote and develop the knowledge of Cremona art of making string instruments.

www.quartettdicremona.com



Victoria Sayles Violin

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



Charlotte Scott Violin

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

www.oculiensemble.co.uk



Simon Tandree Viola

As an internationally recognised soloist and chamber musician, Simon Tandree has performed in many of the world's leading concert halls including Wigmore Hall, Concertgebouw, Berlin Konzerthaus, Vienna Konzerthaus and Library of Congress in Washington. Simon also plays regularly in festivals around the globe such as Maputo, Sydney, New York and Bratislava. As a member of the world-renowned Doric String Quartet, Simon won numerous prizes including 1st prize Osaka International Chamber Music competition, 2nd prize Borciani Competition in Italy as well as having two Gramophone nominations for CDs recorded with Chandos. Simon has collaborated with some of the world's leading artists including Alexander Melnikov, Mark Padmore, Chen Halevi, Anthony Marwood and Laurence Power. As well as being in demand as principal viola, appearing regularly with orchestras such as Britten Sinfonia, Aurora orchestra, ENO, Manchester Camerata and Porto Sinfonica, Simon is passionate about teaching and has given master-classes in institutions and courses in Spain, India, Indonesia and Mozambique, where he is part of the Xiquitsi project helping to bring classical music to young children. Simon studied at the Guildhall in London, in Detmold, Germany and in Basel, Switzerland. Simon is also a qualified Cranio-Sacral Therapist.



Zsolt-Tihamér Visontay Violin

Violinist Zsolt-Tihamér Visontay has quickly risen to the position of concertmaster in several European orchestras, including London's venerable Philharmonia Orchestra. He has also had significant careers as a soloist and chamber musician. Visontay was born in 1983 and grew up in Magdeburg, in what was then East Germany. His mother was a pianist, his father a pianist and conductor, and his brother a cellist, so music came naturally. He held concertmaster positions in regional German orchestras around about the age of 20 and his prodigious talent was cemented when he became concertmaster of the European Union Youth Orchestra in 2005. There he worked under some of the most renowned conductors in the world. He has also performed in concertmaster positions with a variety of ensembles. Aged 24, he was named joint concertmaster of the Philharmonia Orchestra, and he has continued this position under the Philharmonia's conductor, Esa-Pekka Salonen. He has performed chamber music with many international musicians, including in recordings of the Rachmaninov and Shostakovich piano trios with Vladimir Ashkenazy. With the Philharmonia he features regularly as soloist, including two performances of Vaughan Williams' *The Lark Ascending* and a recording of the *Violin Concerto* of John Jeffreys. In 2018, Visontay was partnered with pianist Min-Jung Kym in a recording of Mendelssohn's rarely performed *Double Concerto* in D minor.



Jamie Walton Cello

Founder and curator of this festival, Jamie has performed all over the world in concertos, recitals, broadcasts and as a chamber musician, which remains his main passion. For this, Jamie set up his own record label (Ayriel Classical) and to complement this vision, Jamie and his friends in Westerdale are now embarking upon the building project 'Ayriel Studios' with the help of a major LEADER grant (EU). This will be a state-of-the-art recording studio in the heart of the North York Moors National Park, currently under construction, which aims to open in 2021. Jamie has recorded most of the sonata repertoire for Signum Classics, ten concertos with the Philharmonia (including the Dvořák and Schumann with Vladimir Ashkenazy), three concertos with the Royal Philharmonic Orchestra and the complete works for cello by Benjamin Britten. This includes a film about the *Solo Suites*, which was premiered on SkyArts. Jamie was awarded a Foundation Fellowship by Wells Cathedral School, where he once studied, for his outstanding contribution to music and was lead Patron for Cedars Hall, opened in October 2016 with a gala concert. As a member of the Worshipful Company of Musicians, Jamie was elected to the Freedom of the City of London when a resident there. Jamie live now lives in the North York Moors and future plans include setting up an Arts Centre/recital venue for the region.

www.jamiewalton.com



Claire Wickes Flute

Claire Wickes is Principal Flute of the English National Opera Orchestra, a position which she was appointed to in 2015 at the age of 23. She performs regularly as guest principal flute of many leading ensembles including the London Symphony Orchestra, Philharmonia Orchestra, Aurora Orchestra and many others across the UK. She also appears frequently as a concerto soloist in Germany. Claire is a regular member of Ensemble 360 which is based in Sheffield.

Claire studied for her undergraduate BA in music at Brasenose College, Oxford, where she held an academic scholarship and graduated with first-class honours. She subsequently completed her Masters degree at the Royal College of Music in London, performing concertos and winning awards at both institutions; she now regularly returns to coach and lead classes at the RCM as well as the Royal Academy of Music and the Guildhall School of Music and Drama.

Claire achieved international competition success as a prize winner at the Aeolus Competition and has been a featured artist at the British Flute Society's biennial festival. In 2015 Claire began performing with harpist Tomos Xerri as Siren duo; they enjoy exploring beyond the conventional duo repertoire and collaborating with composers on new flute and harp works.

www.ensemble360.co.uk



Adrian Wilson

Oboe

Adrian is the oboist in the chamber group, Ensemble 360 and in 2014 was appointed the principal oboist of the Royal Scottish National Symphony Orchestra. From 2007 to 2012 he held the principal oboe position in the RTÉ National Symphony Orchestra of Ireland. In great demand as a guest principal, Adrian has worked with orchestras including the BBC Symphony Orchestra, Orchestra of the Royal Opera House, Covent Garden, London Symphony Orchestra, Royal Northern Sinfonia, City of Birmingham Symphony Orchestra, Royal Liverpool Philharmonic Orchestra, BBC Scottish Symphony Orchestra and Royal Philharmonic Orchestra. He was twice a finalist in the BBC Young Musician of the Year competition and Principal oboe of both the National Youth Orchestra of Great Britain and the European Union Youth Orchestra.

Adrian read Mathematics and Music at the University of Birmingham followed by a Postgraduate Performance courses at the Birmingham Conservatoire with Jonathan Kelly and George Caird, then the Royal Academy of Music with Douglas Boyd and Celia Nicklin. Further study with Alexei Ogrintchouk took him to Rotterdam and Paris.

When not playing the oboe, Adrian indulges in his passions of running, wine tasting, cooking, card games, half-finishing crosswords and taking family walks in the countryside.

www.rsno.org.uk/info/adrian-wilson/



J S BACH

Partita no 1 in B minor for solo violin BWV1002

Allemande
Corrente
Sarabande
Tempo di Borea

BEETHOVEN

String trio in G major op 9 No 1

Adagio - Allegro con brio
Adagio ma non tanto and cantabile
Scherzo – Allegro
Presto

And every motion of his starry train
Seem governed by a strain
Of music, audible to him alone

The Triad

According to Beethoven's great contemporary the philosopher Hegel, by the start of the nineteenth century "The spirit of man has broken with the old order of things hitherto prevailing, and with the old ways of thinking, and is in the mind to let them all sink into the depths of the past and to set about its own transformation." Hegel was thinking in part of Napoleon, who he'd met, and who disappointed Beethoven, the major self-transforming artistic

figure of the time. A century before, Bach had transcended "the old order of things" not by dispensing with history, but by extending the range of every genre he touched. This doesn't mean it's apt to present Bach as conservative, though the glorification of God was the main objective of his art. His six works for solo violin were certainly completed by 1720, at which time Bach in his 30s made a fair copy, but they were published only in 1802, in Beethoven's home town of Bonn. It was clear to the earliest players that Bach had gone far beyond the previous solo violin repertoire in musical content as much as technique, but the works were little heard in public until later in the nineteenth century. Players of these works today are faced with a lifetime of self-communing and consideration of the realities behind the notes. In other words a fiddler's life is never the same, once the relationship begins with the Sei Solo a Violino senza Basso accompagnato. The Partita in B minor features eight short movements in the same key. There are four dances, each followed by a Double. These are variants on the material of the dances, which begin with the chords of a solemn Allemande and the searching, single line of its Double. The lively Corrente's Double is faster still, but

the Sarabande nears the depths of the Chaconne from the D minor Partita. Its Double adds some quiet mystery, before the accentuated Bourée and its flowing Double.

Beethoven believed he'd transcended his own earlier output in his String Trios Opus 9, from the late 1790s. The first, in G Major opens via a fortissimo chord with a slow introduction, like an entrance hall to all three Trios. The Allegro is on a large scale, with interesting minor-key modulations and some gruff energy, generating a powerful coda. Much of the song-like triple-time Adagio is violin-led, and again the ending is memorably expressive. The Scherzo sounds straightforward at first, but the sections and key changes are not always where expected and it's innovative with a light touch, if not so far from Haydn. The Presto finale references the main theme of the first movement of the Symphony No 1. From the fast laughter of the opening to the quiet modulations of the development, it oozes compositional confidence and verve. The second subject has a very Beethovenian thematic outline. The joke near the end lies in a spacing of the notes of the first theme, rather than conventional speeding up, difficult at this tempo, though the closing bars duly scurry away.



MATTEIS

Alla Fantasia for violin in B flat

SAARIAHO

Nocturne

J S BACH

Partita No 2 for solo violin in D minor BWV 1004)

Allemanda
Corrente
Sarabande
Giga
Ciaccona

interval

MOZART

String quintet no 5 in D major K593

Larghetto - Allegro - Larghetto
Adagio
Menuetto: Allegretto
Allegro

And from his alder shades and rocky
falls.
And from his fords and shallows, sent a
voice
To intertwine my dreams
The Prelude - early fragment

Born the same year as Wordsworth and Beethoven, the poet Friedrich Hölderlin shared, with Hegel, their early enthusiasm for revolution. By the early 1800s the conflicts between his inner voices led to his incarceration in a mental home and then to a thirty six year stay in a single room in Tübingen, south of Stuttgart. In 1802, Hölderlin had walked home from Bordeaux to Nürtingen, Germany, 700 miles, only to find that the love of his life had died of flu. The same year saw the first publication of Bach's music for unaccompanied violin. A century before, an enthusiastic young Bach had apparently covered 560 miles on foot, to visit Buxtehude, but in 1720 he returned from a long working trip to find his wife dead and buried. The Partita in D minor may reflect the emotion of that time, and it feels like two works. The first four movements (all in the same key) conform to the standard instrumental dance suite of the time: an Allemanda, originally a fairly lively dance but by Bach's time in the memorial tradition; a Corrente, lively but serious; a Sarabanda, more chordal and heartfelt; a Giga which dances with lively melodic eloquence. The vast, tragic Chaconne, like nearly all Bach's work, has a reverent spiritual intent. The voices available are reduced to one, though it's tempting to hear the Chaconne as a projection of the voice of Bach himself, speaking to God after the death of Maria Barbara, making an adequate monument, freed

from time. The solitary player has to imply through technique far more voices than one, and to make tangible our entire emotional world through sixty four variations on a ground. Despite a central idealised section in the major, the Chaconne does not end with any sense of consolation. It's for us to supply the human appreciation, in an act of musical redemption.

Later composers have been intimidated by the Chaconne since that 1802 publication, but Bach built on a long tradition of transcendent violin music. In London, Nicola Matteis astonished audiences from the 1670s on: more like hearing a consort than just one player, according to John Evelyn. His son, also Nicola, took the tradition back to Vienna and (more than likely) composed a Fantasia whose opening invites free expression (*con discretione*) and sounds as modern as Pärt.

Kaija Saariaho allows some freedom of tempo in her short Nocturne, but the notation is detailed and precise, built around the core note of A. Multiple voices are again implied by the technical writing, including harmonics throughout, like another voice from beyond. In this case the intention is not in doubt: Saariaho's 1994 work was composed in memory of Witold Lutosławski who died the same year.

Two centuries earlier, Mozart had withdrawn from Vienna to the suburbs to save money and by 1790 had known

more hard times. A fourth child had died in infancy, and his wife Constanze was unwell and in need of the kind of treatment the family could not afford. The January premiere of *Così fan Tutte* was 1790's major event in the Mozarts' world. We don't know for sure who commissioned it, and while it was performed a few more times in 1790, Mozart and da Ponte's confection did not go down well. Mozart attended the coronation of the new Emperor in Frankfurt, gave concerts and kept his spirits up as Constanze again downsized the family into smaller accommodation. Near the end of the year, Mozart completed a String Quintet in D major

at around the time Haydn left with Salomon for London. Haydn's influence on the work's texture is clear enough. Yet Mozart's formal innovation in the first movement (bringing back the slow introduction before the coda) was picked up not just by Haydn himself in the "Drumroll" Symphony (1795) but by Beethoven in the "Pathétique" Sonata (1797). The D major Quintet is highly contrapuntal, with five equal voices and four movements in triple time. In the opening *Larghetto*, the cello's question is repeated six times before the instruments find enough common harmonic ground to proceed to the *Allegro* which develops material from the introduction. The

Larghetto returns, and the movement ends with an exact repetition of the *Allegro*'s start. The *Adagio* in G major is in sonata form with tragic modulation and concludes via trilling lines in the violin and viola. The minuet features canons, the trio a celestial ländler with pizzicati. Mozart builds-up the Finale from an unassuming tarantella-like tune into an amazing structure, matching the "Jupiter" Symphony's counterpoint to an opera-buffa ensemble. Thinking in 2020 of Hölderlin, isolated in his tower, it's apt to consider how the Classical balance of many voices was always achieved through so much concentrated work, alone.



BEETHOVEN

String trio in D major op 9 no 2
Interval

SPOHR

Fantasie and Variations on a theme by Danzi in B flat major op 81

WEBER

Clarinet quintet in B flat major op 34

Allegro
Fantasia - Adagio
Menuetto - Capriccio
Rondo - Allegro giojoso

Thus a rich loving-kindness, redundantly kind,
Moves all nature to gladness and mirth.
Stray Pleasures

Prokofiev completed his jolly "Classical" Symphony in D close to the eve of the Russian Revolution. Beethoven's Trio Op 9 No 2 in the same key feels at first a direct antecedent, notably in an opening Allegretto with rising wit in the themes, and a development that tends to the minor. The Andante in D minor goes deeper and sadder, with halting figuration and sculpted, singing lines. D major returns for a more smiling Minuet, but the trio

section in B minor seems to rework the uncertain two-note figures from the start of the Andante. The final Rondo begins with a theme high on the cello and moves through rustic humour and imaginative textures to a happy end. Like Beethoven's Piano Sonatas Op 10 written around the same time of war and insecurity in Europe, this Trio is technically challenging, notably for the violin. The positive mood doesn't hide the formal innovations, or the originality of the discourse. It's music that's serious without being solemn.

Beethoven's younger contemporary and colleague Louis Spohr was a virtuoso violinist, composing eighteen concertos for his instrument. Spohr's very high reputation as a composer across the genres declined after his death in 1859. Renowned as a Beethoven conductor, he nonetheless published negative opinions of the Fifth and Ninth Symphonies. In 1808, while working at Gotha in the centre of Germany, and before his move to Vienna, Spohr had met the innovative clarinetist Johan Simon Hermstedt (1778-1846). Over the next thirty years, Spohr composed ten works for Hermstedt including four concertos. Also in 1808, Spohr had befriended in Stuttgart composer and cellist Franz Danzi (1763-1826), at which time he may have encountered a theme later used for variations by Weber and others. He later published two works based on the same tune, one attributing

it to Danzi, the other, incongruously, to Handel. The Fantasie and Variations were written at the request of Hermstedt: both men were in Vienna around 1814, and Spohr was doing well. It was also a time when celebrations built around the abdication and exile of Napoleon meant increased business for musicians in the city. Spohr's engaging short work opens with the explosive energy of the largely minor-key Fantasie before the disputed theme and a string of largely amiable variations, interrupted by a return of the Fantasie. As for the "Danzi" theme, it has been traced to a 1793 opera by Portogallo, but it may have been an inserted aria composed by Franz Süssmayr, who had recently completed the Mozart Requiem.

Weber was also in Vienna in 1814. Spohr may have heard the "Danzi" theme for the first time only around then, as the theme of Weber's Grand Potpourri. It was also during this period that Weber completed his Clarinet Quintet, after an initial try-out of an early version of the first three movements in Spohr's lodgings in April 1813. Weber then struggled with the final Rondo. The clarinetist in this case was Heinrich Baermann (1784-1847), no bystander in those revolutionary times: he had been captured and imprisoned by Napoleon's forces at the Battle of Jena in 1806. Weber met him in 1811 while visiting Munich, and was inspired to write six works for clarinet in the coming years,

joining Mozart, Spohr and Brahms in similarly productive composer/performer relationships. Mendelssohn also composed for Baermann, and the clarinettist himself was the true composer of the misattributed “Wagner” Adagio for clarinet and strings. Young Weber had been through a very difficult period while working in Stuttgart as a courtly secretary. Murky intrigues had led to his imprisonment for apparent debt and his permanent expulsion from Württemberg in 1810. After meeting Baermann the following year, he toured with the clarinettist.

Those concerts began the revival of Weber’s musical life. By 1813 he had an official post as Director of the Prague Opera. The Clarinet Quintet, completed at last in Prague was premiered in August 1815. The model was Mozart, but with more work and range for the clarinet from the start, taking advantage of the extra keys on Baermann’s new instrument. The work expresses great joie de vivre through virtuosity, and the opening sonata Allegro allows for some Classical chamber music exchanges, along with the technical display. In the slow Fantasia, the clarinet line is

an intense, long-breathed song which makes expressive use of a couple of chromatic runs, with differing dynamics. The Minuetto Capriccio is more of a Scherzo, enclosing a Trio close to Schubert. In the Finale, Weber lets the clarinet fly over strings which chug in accompaniment then engage in some brief counterpoint, before the soloist’s aerobatics of the closing section. These clarinet works and those who inspired them helped revolutionise the instrument’s solo nature, while securing its role as a more prominent member of the modern orchestra.



BEETHOVEN

In questo tomba oscura

RAVEL

Chansons madécasses

Nahandove
Aoua!
Il est doux

PALADILHE

Psyché

SCHOENBERG

Chamber Symphony No 1 in E major op 9 (arr. Webern)

Interval

BEETHOVEN

Variations on 'Ich bin der Schneider Kakadu' for piano trio op 121a

Introduzione
Tema
Variations I-10
Allegretto

BERG

Adagio

MESSIAEN

'Louange à l'Immortalité de Jésus'

My soul, an apparition in the place
Lines 1802

For Hölderlin the soul had no natural home on Earth, unlike the mind and body. Imprisonment could be real or symbolic, freedom elusive or illusory, circumstance inescapable. In Fidelio, Beethoven presented love as the necessary companion to the will toward liberation, but he also gave voice to the prisoners. In 1807, he was moved to enter a songwriting challenge, setting (with more than sixty other composers) a short text by Carpani, *In questa tomba oscura*. The sentiment is conventional, with the rejected lover literally and figuratively dead. Beethoven's response transcends self-pity, the central section's defiance implying for a moment an impossible escape for the entombed soul.

Not at all conventionally, in the late eighteenth century, Évariste de Parry published erotically-charged verse and prose poems, derived from his experiences in India and the French colonies. Ravel's *Madagascan Songs* (*Chansons madécasses*) set some of these innovative texts, centrally the anti-colonial Aoua with its unambiguous cry, "beware of the whites." The outer

songs invoke stark tropical sensuality, whether night-time sexual longing in Nahandove, or a lazy afternoon spent observing girls, in anticipation of more nocturnal passion in *Il est doux*. Ravel had been commissioned to write the songs by Elizabeth Sprague Coolidge, who specified the instrumentation but not the texts. They were first heard in June 1926 when some of the audience left, outraged.

Émile Paladilhe's *Psyché* from 1887 also sets an older text (from 1670, by Corneille). Cupid claims jealousy of all nature for its contact with the lovely *Psyché*. The composer places the languorous tune in the piano representing the soul (*Psyché*), while the vocal line is spun as an expressive parlando, portraying Cupid's lovelorn state of mind.

Ravel knew Schoenberg's *Pierrot Lunaire*, and said of his own *Madécasses*, "I do not know whether I ever should have been able to write them had Schoenberg never written." The Austrian composer chose a compositional path so close to the edge that few could follow at the time. The *Chamber Symphony* for fifteen instruments, ten of them winds, was completed in Bavaria in 1906 and is one of the most clearly revolutionary pieces in musical history. If in *Gurrelieder*, Schoenberg had used the full forces of late-Romanticism to expressive ends, then in his *Op 9* his aim was "the large-scale integration of contrasts" in

Hans Keller's definition of symphonic thinking. Large-scale instrumentation was perhaps not necessary any more, and Schoenberg saw this work as his final escape from Wagner's influence. He studied condensed, integrated one-movement works like the Liszt Sonata and Beethoven's Grosse Fugue before shaping a one-movement symphony that falls roughly into five sections. Whole-tone harmonies feature, and the opening Sonata-Allegro is ebullient, based on a motto-theme in rising fourths. This leads straight into an extremely restless Scherzo and a slower, though still restive development. The Adagio is late-Romantic, indeed recalling Wagner and Liszt. The recap. and Finale bring all the work's struggles to a still questioning, vigorous end. Schoenberg later made a version for full orchestra. In 1922/23, Schoenberg's most dedicated follower and pupil Webern spent three

months making two arrangements of his teacher's Chamber Symphony, to facilitate wider options for performance. One was for piano quintet, the other, heard tonight, for the Pierrot ensemble of flute, clarinet and piano trio.

Beethoven's "Kakadu" Variations show the influence of his own later thinking on his earlier work. The tune is from Müller's 1793 singspiel *The Sisters of Prague*, and Beethoven probably wrote variations on the aria in 1803, revising and adding to the work in 1816, before finally having it published in 1824. Hence, perhaps, the work's structure with a long G minor introduction, some straightforward variants on the simple G major tune and a Presto tenth variation that's more contrapuntal and sounds 'late.'

Berg's Chamber Concerto for piano, violin and thirteen wind was conceived to celebrate Schoenberg's 50th birthday

and completed in 1925. Ten years later, Berg made a slightly cut arrangement of the central Adagio for violin, clarinet and piano. It was first heard at a concert in 1935 celebrating his own 50th, though sadly that birthday would be his last. The movement's second half is the first half played backwards. The effect is anything but mathematical, more like an extended, stormy love-poem.

The two Louange movements from Messiaen's Quartet for the End of Time are poems of praise to God, and unique essays in sustained musical ecstasy. Both derive from early 1930s pieces, but form the heart of the Quartet, first heard in 1941 at the Nazi prison camp of Görlitz. No artistic imaginings of imprisonment were required: Messiaen and colleagues were well beyond the edge of mortal danger and suffering. In the final song of praise to Christ's immortality, the soul soars free.



SPOHR

Nonet in F major op 31

Allegro
Scherzo - Allegro
Adagio
Finale - Vivace

Interval

BEETHOVEN

Septet in E flat major op 20

Adagio - Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni - Andante
Scherzo - Allegro molto e vivace
Andante con molto alla marcia - Presto

Break forth into thanksgiving
Ye banded instruments of winds and
chords
Unite, to magnify the Ever-living
On the power of sound

In the Hamburg Kunsthalle alone on a wall is Caspar David Friedrich's medium-sized oil painting *The Wanderer above the Sea of Fog* from 1818, the year of Beethoven's "Hammerklavier" Sonata. A man with a walking stick stands with his back to us. He's on top of some crags, looking out over mountains and down at the rather active mist. Misinterpreted as a Nietzschean

"superman" figure, Friedrich's Wanderer is both a memorial to the fallen in the recent, long fight against Napoleon, and an emblem of a sense of the sublime in nature. The feeling is that invoked by Rousseau and Wordsworth, and was summed up by Friedrich's pupil Carus as "boundless space...your ego-self vanishes, you are nothing, God is all." This Festival has focussed on a period of rapid and profound change for good and bad in politics, industry, art, science and philosophy. By 1818 steam railway construction was patented and viable in England, the modern world had arrived. Yet since 1799, collective bargaining had been outlawed by Parliament and men had begun smashing the machines around them, in protest.

In that same year of 1799 when he began his Septet, Beethoven was already conscious of his hearing problems and was looking for triumph only in making art of increasing depth and seriousness, perhaps of a Kantian sublimity. He'd recently completed the Trios Op 9, all heard during this Festival, and he was working-up the six Quartets he'd publish as a genuinely revolutionary Op 18. The first performance of the Septet was at Vienna's Burgtheater, forming part of the first Beethoven benefit concert which also included the First Symphony's premiere. The work has been popular ever since, despite Beethoven's disparaging views on his own piece. He reportedly felt

the "rabble" could only appreciate something relatively easy-going and old-fashioned, not his more sublime utterances. The attractions of the mixed ensemble help keep the Septet alive but so do the democratic opportunities for the players and the relaxed, positive mood. There are six movements, as in a serenade: an Adagio introduction leading to a sonata Allegro, often violin-led; an Adagio cantabile led by a clarinet theme and looking forward to the Sixth Symphony; a Minuet reworked from the Piano Sonata Op 49 No 2; an Andante set of variations on a Rhineland folk-song; a Scherzo with a memorable 'hunt' theme from the horn and an extended cello solo in the Trio; an Andante introduction (a mock funeral march), to mirror the first movement's structure, leading to a high-spirited Presto finale which again allows the violin to shine first lyrically, then in a cadenza and lastly in leading the ensemble to the close.

A descendant of the Beethoven Septet, Spohr's Nonet dates from 1813. The idea for the instrumentation came from Johann Tost. He had been a violinist for Haydn, and was latterly a textile merchant and musical entrepreneur who negotiated an lucrative and exclusive deal with Spohr with regard to the rights to his Vienna compositions. Spohr had already come to an advantageous arrangement at the Theater an der Wien, and after making an operatic setting of Faust in mid-1813,

he set to work on the innovative Nonet. It was an instant success, and when Spohr's star faded over the next century, the Nonet stayed in the repertoire. The opening Allegro is pervaded by a four-note phrase which features in many instrumental exchanges and also appears later on in the work. The mood is untroubled. The D minor Scherzo is closer to Beethoven and Schubert in tone. There are two trios, the first a long violin solo over pizzicati and quiet winds, the second for winds and bass. An Adagio distils considerable feeling

from its quiet textures. The cheeky, climbing theme that opens the final Vivace is genuinely cheerful: it's hard not to smile. The second theme refers to the four-note figure, and the happy instrumental discourse echoes Weber, who Spohr saw in Vienna the same year. Spohr went on to compose thirty six string quartets and ten symphonies, some of them ambitiously conceptual such as "Historical Symphony in the Style of Four Periods" which includes a Scherzo titled "Beethoven": Spohr had played violin in the premiere of the

Beethoven Seventh Symphony. His own work is well-crafted, congenial, relatively low-key and very often cheerful.

Perhaps Friedrich's *Wanderer*, painted five years later, is smiling too. The artist had married that year, and life was looking good. To see the painting is to feel it's great to be alive. In a strange, hard year for everyone, the arts and especially music have faced mountainous challenges but continue their revolution, always offering us the chance to make the world a better place to be, together.







Acknowledgements

I'd like to thank all those who have supported and donated to us during these tremendously difficult times and most testing of circumstances - many of you prefer to remain anonymous but you know how much we cherish your contribution, without which we couldn't have even considered going ahead this year! We also appreciate the continued support from The Normanby Charitable Trust. Our festival has always kept ticket prices to a minimum so that it remains affordable to all; having to severely restrict sales this year has further challenged the balance, so we are very grateful for the belief in what we do and the subsequent backing we've received.

My sincere thanks and admiration to all the musicians taking part this year - they have given their all in preparing for the festival, in demanding repertoire against the most difficult of circumstances. Your talent, friendship and dedication is a wonder.

Our team have had to work particularly hard this year whilst faced with what first appeared to be insurmountable challenges

- their tireless energy, drive and optimism has been an inspiration. Special mention must go to Joel Brookfield, Chris Mason, Hannah Ahrens, Alice O'Neill, Katrina and John Lane and Paul Ingram (with whom I devised this year's theme and whose photographs he gave us permission to use). I'm thanking Matthew Johnson and James Blane in advance, for they are very much part of this team behind the scenes and various lenses, as are the numerous volunteers who help out, too many to mention for fear of leaving one out but we treasure you all!

Thank you also to all those who have offered their spare rooms - as the artists had to be more spaced apart this year in terms of accommodation, this generosity was deeply appreciated. Also, a heartfelt thanks to those who provide food for the artists be that lunches, cakes, snacks or fresh produce. In particular, Sara Hall at 'Little Abode Catering'; Sue Mason and her incredible cakes; Alice O'Neill and granddaughter Charlotte whipping up ice-creams and stoking barbecues; and Michael O'Neill supervising barrels of

beer for the musicians' bar. It's this team spirit which makes all the difference. Of course we have missed our churches this year and particularly the people who help run them, including our friends the Sisters at St Hilda's Priory - so thank you for being 'there', even though you weren't able to allow live music to take place in your glorious spaces. We instead have the rare privilege of staging the festival at Welburn Manor Farm - so thank you Johnny and Rosie Shaw for being such generous, open and tolerant hosts!

Naturally I want to finally thank those of you who felt you could come - we will miss everyone who understandably couldn't make it this time and look forward to welcoming you back in 2021. We know live music is an irreplaceable experience and I think every one of us appreciates that now more than ever, so having 'survived' this unprecedented year, the future is looking strong!

And thank you Beethoven, for showing what can be done!

Jamie Walton Artistic Director

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