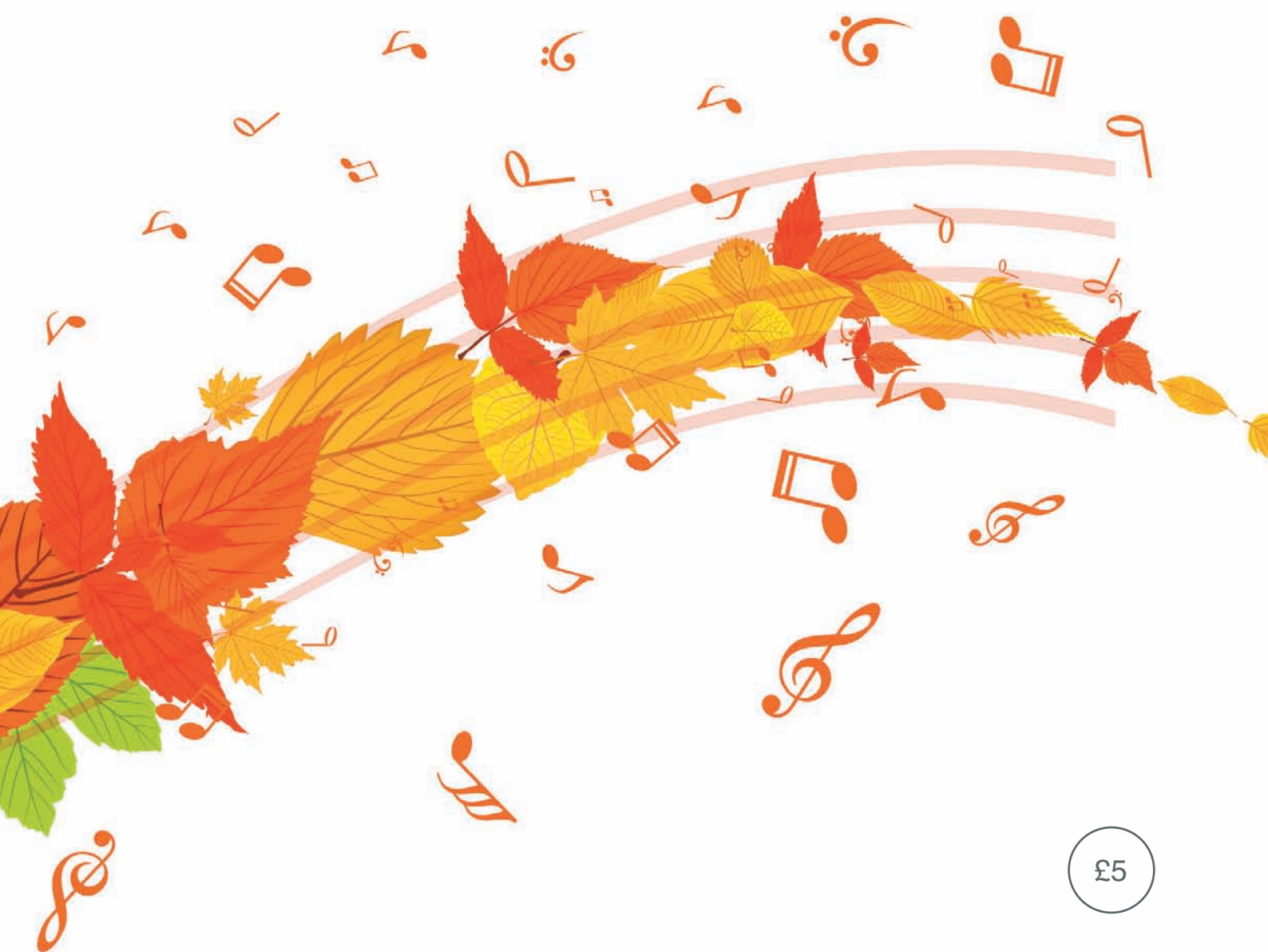




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A Royal Welcome

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For those involved in the performance of live music, whether as audience or as artists, this last year has presented particular challenges, from which we all hope we are now emerging. The 2021 Newbury Spring Festival, taking place this year in September, represents a symbol of creativity and hope, focusing on bright and emerging talents who will invigorate our musical life for the future. We take this opportunity to thank all the artists performing at the Festival this year, many of whom have re-scheduled their appearance from 2020, and all our Festival audiences who return after such a long period with no live music. We are grateful for your support as the Festival once again brings the joy of music into our lives.



The Festival Director's Introduction

Mark Eynon



© Fiona Cue

After the most challenging time in the Festival's history, with three cancelled programmes and many false dawns, it gives me so much pleasure to finally welcome you back to this year's Newbury (not Spring but Autumn) Festival, where you will be able to experience many of the artists we

had been looking forward to last year, and some others who had been long scheduled for this Spring and who are fortunately still available for our September dates. We are hoping that social distancing regulations will no longer be in place, but to be on the safe side we have decided to focus on our largest venues, St Nicolas Church, Newbury Corn Exchange and Douai Abbey.



It seems especially appropriate to open the Festival with one of music's greatest treasures, Bach's incomparable St Matthew Passion, with tenor Ian Bostridge as the Evangelist, under the direction of Christopher Monks and his Armonico Consort welcoming us back to the joy of live music. I am thrilled that on the following Saturdays we will hear two of Britain's great orchestras, Royal Philharmonic with Jonathan Bloxham (replacing the previously advertised Paul Daniel) and Jennifer Pike, performing Mozart and Vaughan Williams and London Philharmonic playing Beethoven and Brahms with Richard Farnes and Paul Lewis, who the following day will join the jury for the final of the postponed 2020 Sheepdrove Piano Competition. With its focus on Beethoven, it is very appropriate for one of the world's leading Beethoven interpreters, not to mention the former director of Leeds International Piano Competition, to join us at Sheepdrove.

I am absolutely delighted to welcome back another of the world's greatest pianists, Benjamin Grosvenor, for his fourth appearance with us since his festival



© Andrej Grlic

debut aged 18 a decade ago, in a ravishing programme of Chopin, Brahms and Liszt. We also welcome, as always, many other outstanding young musicians at the start of their careers with this year seven lunchtime recitals, including BBC New Generation Artists Consone Quartet, Elysium Brass, star horn player Ben Goldscheider and organist Charles Maxtone-Smith, Westminster Abbey's current organ scholar. The evening programme also features a showcase of more established young talent, including members of our National Youth Jazz Orchestra, celebrity guitar buskers Duo, folk group Kabantu, young Spanish saxophone star Manu Brazo, the brilliant young Castalian String Quartet, the all female Behn Quartet, and from London's Royal College of Music, under the direction of recent graduate, conductor Nicolo Foron, an ensemble of their finest wind players for a concert concluding with Mozart's Serenade for 13 Winds, his "Gran Partita".



The Corn Exchange programme will finally open with popular young a capella group Sons of Pitches, and we are lucky that IDMC Gospel Choir, Solid Steel Ambassadors, Dominic Aldis Trio, Derek Parvicini, Bounder & Cad and Clare Teal, all postponed from last year, will also finally get to Newbury. I am also pleased to welcome Sir Nicholas Kenyon who will talk about his new book, and Andrew Roberts for his postponed

talk on Churchill, and to introduce Colin Harrison from the Ashmolean Museum, who will talk about their famous collection of historic instruments including the world's most famous violin, Antonio Stradivari's Messiah.

Rachmaninov's extraordinary life story is brought to us in words and music by writer Michael White, accompanist Sholto Kynoch and Russian soprano Ilona Domnich while British soprano Ruby Hughes returns to Newbury's St Nicolas Church in two contrasting events, firstly in Baroque mode with her own trio in *Heroines of Love and Loss* and later as part



of a quartet of four outstanding singers, Ema Nikolovska, Ben Johnson and Jonathan Mc Govern in a gala evening of popular arias, ensembles and songs under the direction of the festival's Chorus Master Tom Primrose.

Because of recent limits on rehearsals for amateur choirs, we have had to postpone the return of the Festival Chorus to next May (when they will open the Festival with what I had planned for 2020) but we still have a feast of outstanding choral concerts to look forward to this year, as already mentioned Christopher Monks' Armonico Consort in Bach's St Matthew Passion, followed by George Parris' Carice Singers in a programme of mainly English gems, Nigel Short's Tenebrae performing Russian Treasures at Douai Abbey, and Jonathan Sells' Solomon's Knot for an evening of Bach Cantatas, bringing us back full circle to the world of our opening night on the penultimate evening in St Nicolas Church.

I am so proud of what we have been able to achieve this year, so grateful to our immensely generous sponsors, to the loyal Festival Friends and to you our equally supportive audience for enabling us to survive. I know how much we are all longing to hear live music again, and I wish everybody a very warm welcome back to Newbury for this year's unique Autumn Festival.

The Chairman's Introduction

Julian Chadwick



There is a story about the three great curses, one of which is about living in interesting times. The last 18 months have given most of us sufficiently interesting times to last a lifetime. This period has been tragic for some, distressing for many, and disquieting for all.

The Queen last year promised that we would meet again, and it is little short of miraculous that we are doing so. It is good to be back!!

Mark and Ashley each write about the Festival and its contents. I will keep my remarks very brief.

My theme is gratitude: gratitude on behalf of all those attending the 2021 Festival. Usually that thanks is expressed at the end of the Festival each year, but on this occasion I wish to express our thanks to all those who have been so staunch in the face of adversity and uncertainty.

I pay my tribute to the Team of Mark, Ashley and Jane who have had uncertainty hanging over them, and who have worked so hard: the Committee who have been called upon to attend many virtual meetings sometimes at short notice. Our sponsors, Friends and benefactors have been incredibly generous. Thank you one and all.

Supporting the Festival

Ashley Morris, General Manager

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It feels like a long time since we've had a Festival, and that is of course because it is! Since the closing night of the 2019 Festival the world has been a very turbulent, ever-changing place. I've forgotten how many versions of the Festival we've been through since then, with May 2020 first, then

Autumn 2020 then May 2021 and now hopefully Autumn 2021! Let's hope this Festival will be the beginning of getting back to "normal".

One thing however, that has stayed steady is the fantastically loyal support the Festival has received from so many. We've been lucky enough to secure some emergency Arts Council funding to survive this period, and many of our loyal sponsors and supporters have continued to help, and indeed increased their financial support. We're so grateful for

each and every donation. We still face an uphill challenge to secure the Festival's long-term financial future so I urge you to continue your support. Helping the Festival comes in all forms though, from those who donate money, those who pay annual Friends memberships and the all-important volunteers. Those volunteers work in so many ways behind the scenes, helping stuff envelopes, handing out marketing brochures and stewarding concerts etc. we couldn't do it without them, so thank you!

Lastly, one example of the support we receive is being demonstrated now by Simon Coates - he's a familiar Festival face having worked, and volunteered for the Festival for a number of years. He's taken on a mammoth Charity Hikes challenge - aiming to walk 2000 miles in 8 months in aid of a selection of charities, one of which is Newbury Spring Festival. He's doing well with his fundraising, but please do consider sponsoring his efforts in aid of the Festival and help carry him on those last few miles of the challenge: www.charityhikes.org.uk

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We really appreciate those who contribute to the Friends scheme annually, particularly those who have been so loyal and stayed with us during last year's fallow period. We acknowledge and welcome those who have joined us as new Friends for the first time this year, or have generously upgraded their membership level, and of course, the Platinum or Joint Platinum Friends who are listed below.

All support is so valuable and vital to us. Thank you so much.

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Friends of the Festival

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Dear Friends,

At last, the Festival is here. What a treat it will be to hear some live music.

As you know, the venues are fewer this year but this does not seem to have affected the quality of the programme that Mark has managed to create. Congratulations to him.

There are some wonderful things to look forward to. I am particularly happy to be going to The St Mathew Passion on the first night. I feel some Bach will bring balm to the troubled soul after the past eighteen months.

At the time of writing, we hope that Covid-19 will not affect us much but it has already meant that the Weiner Kammersymphonie Is unable to come due to vaccination and quarantine regulations in both countries.

As some of the concerts, which would have been in the village churches, are now in St Nic's or the Corn Exchange there are more tickets available than usual even with social distancing. If you have not already got tickets for some of these events, why not try them out?

I hope that you have all kept well during the years since the last Festival and I look forward to seeing you in September.

With many thanks for your continued support which has been critical in these difficult times. We could not have done it without you.

Caroline Holbrook
Chairman of Friends of Newbury Spring Festival

Gift Aid

In 2019 the Friends of Newbury Spring Festival were able to claim over £5000 through Gift Aid, which is a great help to finances. If you have not already done so, please consider signing up for Gift Aid; we can reclaim 25% of your annual donation directly if you are a UK resident and a tax payer. Please contact Jane Pickering for a Gift Aid Declaration Form.

Membership Rates

The annual subscriptions were increased in 2019, and have remained at that level since. We're grateful to those that have updated their Standing Order to the new levels. We are now able to process Friends renewals by Credit Card. If you'd like to do so, please contact Jane in the office when it comes to renewal.

There will now be a small administration fee for those who pay by cash or cheque to cover the increased time and associated costs incurred. Those who opt to set up and pay by Standing Order will not have to pay the fee.

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- * Festival Focus with preview of next year's artistic programme posted to you in Autumn;
- * Festival Guide posted to you in January;
- * Friends Priority Booking in February;
- * Membership Card and biannual Newsletters; Free Souvenir Programme when purchasing tickets for 6+ concerts or spending £200+ on tickets;

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- * 24 hours' additional priority booking
- * All of the above, plus invitation to receptions, where possible

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- * 48 hours' additional priority booking
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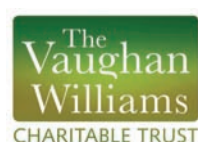
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Corn Exchange Newbury; Donnington Valley Hotel; The Abbot and Community of Douai Abbey; the Headmaster and staff at Horris Hill School, Mr and Mrs Peter Kindersley; The Rector, Church Wardens and Council of St Nicolas Parish Church Newbury; and The Vineyard.

The Festival would also like to record its thanks to all the Festival volunteers.

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#LOVE **MUSIC** LOVE **HOGANS**

Bach St Matthew Passion

St Nicolas Church Newbury Saturday 4 September 7pm

Bach St Matthew Passion

Ian Bostridge Evangelist
Gareth Brynmor John Christus
Christopher Monks Conductor
The Armonico Consort

The text and translation of the St Matthew Passion will be available on the night of the concert as a separate document.

Sat 4

Sponsored by The Swire Charitable Trust

If Bach's son Carl Philipp Emanuel is to be believed, Bach set the St Matthew Passion twice, once in Weimar, where he was resident from 1708 – 1717 under the patronage of the Duke of Weimar, and once in Leipzig. C.P.E. Bach, in his father's obituary of 1751, makes reference to five settings of the Passion, two of Matthew, two of John and one of Mark. The score of a setting of the St Luke Passion in Bach's hand does exist. It is thought, however, that he did not compose this, but merely copied it for the purposes of performing it. Only the Leipzig settings of the John (1724) and Matthew (1727) survive. The manuscript for the earlier St Matthew Passion was discovered amongst the possessions of C.P.E. Bach after his death in 1790, but has subsequently been lost. The manuscript for the Leipzig St Matthew is currently in the Berlin library, where it has been since 1841. It is Bach's longest work, and also the one which calls for the largest array of performing forces he ever used in a single composition.

Composed in 1727 for performance at the service of Good Friday vespers in St Thomas's, the St Matthew Passion was written to exploit fully the acoustic possibilities of the building, which had two organs, in two organ galleries, directly opposite each other on either side of the nave at a distance of about 80 feet and a height of about 60 feet. The two choirs and continuo players were placed one in each gallery. At ground level, one to the east and one to the west, were the two orchestras. One can only imagine how thrilling a sound this must have been – the antiphonal effects of both choir and orchestra coming not only from opposing sides of the building, but also from ground level and high up. The congregation, seated in the pews in the middle of all of this, would have heard this work in true stereophony. The singers and instrumentalists were all male, women having no access to active participation in religious or liturgical ceremonies. The soloists were drawn from the boys and men of St Thomas's church choir.

According to the payroll records at St Thomas's, the original performance would have had a total of about 30 singers, divided between the two choirs, making a total of about 60 performers including the

instrumentalists. The text contains the verses of the Passion story, which constitute the whole of chapters 26 and 27 of St Matthew's Gospel, as translated by Martin Luther himself. These are delivered largely by the Evangelist – a musical personification of Matthew himself – and by Christ. Some lines are delivered by the chorus representing variously the protagonists, the people of Jerusalem and the disciples. Other lines are delivered by other characters in the story known as the soliloquentes – Peter, Judas, Pilate, Pilate's wife, a couple of high priests and false witnesses, and a couple of girls. The chorus passages are in motet form (accompanied double choir). This style, with its quick antiphonal exchanges between two choirs, is a technique known as chori spezzati (spaced choirs) and typically found in the music of Venetian composers such as Monteverdi and Gabrieli, to perform which the different choirs would be spaced out in the various balconies and galleries of St Mark's Cathedral.

The words of the Evangelist and the lesser characters are delivered in the style known as recitative secco. This is a Singspiel style, which allows for a great deal of rhythmic freedom and therefore a dramatic delivery, accompanied by very simple and occasional chords from the continuo from orchestra 1. The words sung by Christ are set to recitative stromentato, or accompanied recitative. Bach ingeniously enfolds these words in slow-moving, richly-scored string chords to set them apart from the other characters. This has been likened to a type of musical halo, or a warm glow of sound around the words of Christ. Symbolically, in Bach's original manuscript, the words from Matthew are written in red ink, and the rest in black ink, a technique we have reproduced in this programme. In Christian colour symbolism, red is the colour of divine sovereignty and the blood of martyrdom.

In between this biblical narration is a selection of solo ariosi recitativi (accompanied recitatives) and arias. The former provide a fusion of action and contemplation and are characterised by recurrent and insistent instrumental figuration of one kind or another. They are always followed by a solo aria which

Bach St Matthew Passion

St Nicolas Church Newbury Saturday 4 September 7pm

Sat 4

is intended for in-depth reflection and contemplation of the events which have just occurred. They also comment on the action as it unfolds, and allow the opportunity for personal reaction to the events of the narrative.

The words for both the arioso recitatives and the arias were written by Christian Henrici (1700 – 1764), local postal worker and tax officer and a close friend of Bach. Henrici, who wrote under the pseudonym Picander, later published these words in the second volume of his *Ernst Schertzhafte und Satyrische Gedichte* (serious, humorous and satirical poems) in 1729. Although not a poet of great depth, Picander was an ideal partner for Bach, being widely read, technically skilful and well versed in music. He could express his ideas with clear and simple imagery which was well suited to a composer's needs, allowing as it does scope for effective musical illustration of the text. Picander also provided text for the St John Passion and many of Bach's cantatas. The arioso recitatives and arias in the St Matthew Passion are nearly all written in the first person, as if to give a real and personal insight. In addition, Bach inserts twelve chorales, or hymns, from the familiar Lutheran repertoire of hymnody known as *Kirchenlieder*. These are sung together by both choirs, who represent the chorus of faithful believers. They would have been very familiar to the congregation and are a poetic interpolation to smooth the transition between the biblical narrative and Picander's more emotional reflections. Their familiarity to the congregation also serves as a link between congregation and composer during the performance. Whilst the melody and the words are by other people, the harmony is Bach's and, as we shall see, he uses adventurous harmonic language very skilfully to illustrate the words.

The Bach/Picander collaboration manifests itself therefore as a compelling biblical narration of the crucifixion story, with a penetrating reflection of the meaning of the events as described by Matthew. Listeners find themselves alternating between active participation in the events and meaningful contemplation. Bach's fidelity to Matthew is totally uncompromising: of the 141 verses in the gospel story, not one is omitted, shortened or altered in any way. The three great concertante choruses, nos 1, 27b, and 68, stand out like three great pillars supporting the architecture of the rest of the work, whilst chorus numbers 1, 19 and 29 also have chorale melodies interwoven in the texture.

After its first performance Bach gave further performances on the Good Fridays of 1729, 1736 and 1744. Inconceivable as it may seem, there was little interest in Bach's music after his death in 1750 as the

new, fashionable, classical style emerged and the musical focus switched to Vienna. Even towards the end of his own lifetime, Bach's style was considered by some to be outdated and turgid. Numerous criticisms appeared in print in the late 1730s and 1740s, written by various Leipzig journalists and musicians, accusing Bach of being "out of touch" and "too serious". It is revealing to note that C.P.E. Bach, during the last twenty years of his life spent as Kappelmeister in Hamburg's five principal churches (a position very similar to his father's in Leipzig), chose not to perform a single work written by his father.

The St Matthew Passion lay dormant until 1829, when the nineteen-year-old Mendelssohn gave a performance of it in Berlin, directing over 400 singers and instrumentalists from the piano, in a fund raising performance for, of all things, the Berlin Sewing School for Indigent Girls. It is presumed that Mendelssohn, a native of Hamburg and student at the Berlin Singakademie, exhumed the work from Christian Zelter, Principal of the Singakademie, who had acquired some of Bach's scores from St Thomas's. Mendelssohn's concert was a huge success. He directed several more performances of it in the following weeks, and within a few months the first printed editions of the work were published, subsequently prompting an enduring revival of interest in the works of Bach. It was not until 1841, again under the baton of Mendelssohn, and rescored by him in places to include clarinets and some brass in order to meet the expectations of the German Romantic public, that the work was performed again in Leipzig. It is significant that, as one of the most significant works of musical Christian art which exists, the St Matthew Passion was restored to public awareness by Mendelssohn, who himself was born into a Jewish family, which converted to Protestant Lutheranism during his early adulthood.

William Sterndale Bennett formed the Bach Society (later reformed as the London Bach Choir) in 1849 with the sole intention of introducing this work to the English public. Helen Johnston (a student at Queen's College London) translated the libretto, and Bennett conducted the first British performance at the Hanover Square Rooms London on 6th April 1854.

The first recording of the St Matthew Passion was made in Leipzig in 1941 and issued on 78 r.p.m. discs. On this occasion the text had to be shortened and altered to satisfy the demands of the Nazi Party.

© Peter Parfitt

Bach St Matthew Passion

St Nicolas Church Newbury Saturday 4 September 7pm

Ian Bostridge



Ian Bostridge CBE has made regular appearances at the Salzburg, Edinburgh, Munich, Vienna, Schwarzenberg and Aldeburgh festivals. He has had residencies at the Wiener Konzerthaus, Carnegie Hall New York, Het Concertgebouw Amsterdam, Philharmonie

Luxembourg, London's Barbican Centre and Wigmore Hall. In 2018 Ian began an auspicious Artistic Residency with the Seoul Philharmonic Orchestra, the first of its kind for the ensemble.

In opera, he has performed the roles Lysander (Britten *A Midsummer Night's Dream*) for Opera Australia and at the Edinburgh Festival, Jeptha at the Opéra National de Paris, Tamino (Mozart *Die Zauberflöte*) and Jupiter (Handel *Semele*) for English National Opera and Peter Quint (Britten *The Turn of the Screw*), Don Ottavio (Mozart *Don Giovanni*) and Caliban (Adès *The Tempest*) for the Royal Opera House, Covent Garden. For the Bayerische Staatsoper he has sung Nerone (Monteverdi *L'Incoronazione di Poppo*), Tom Rakewell (Stravinsky *The Rake's Progress*) and Male Chorus (Britten *The Rape of Lucretia*), for the Wiener Staatsoper he has sung Don Ottavio and for the Teatro alla Scala Milan he has sung Peter Quint. He has sung Aschenbach (Britten *Death in Venice*) for English National Opera, La Monnaie, Brussels, Deutsche Oper and in Luxembourg.

Gareth Brynmor John



Winner of the Kathleen Ferrier Award, baritone Gareth Brynmor John studied at Cambridge, the Royal Academy of Music where he won the Patrons' Award, and the National Opera Studio where he was supported by the Royal Opera House.

He made his debut with Welsh National Opera singing Schaunard (La Bohème) in Spring 2017 and recently returned to sing Masetto / Don Giovanni. Recent and future engagements include covering and singing the roles of Eugene Onegin and Andrei / War and Peace,

Papageno / Die Zauberflöte, Robert / Les Vepres Siciliennes all for Welsh National Opera, Servilio / Lucio Papirio Dittatore at the Buxton Festival, Donner / Das Rheingold for Grimeborn Opera and Ashmeron / The Indian Queen with Opéra de Lille under Emmanuelle Haïm. Concert performances include Elijah at Birmingham Town Hall; Carmina Burana with the Bach Choir at the Royal Festival Hall, and at the Barbican; Handel's Messiah and Faure's Requiem at the Royal Albert Hall, Dream of Gerontius with the Leeds Philharmonic Chorus, Brahms Requiem with the Bournemouth Symphony Orchestra.

Gareth is part of the Songsmiths, and sings in the London English Song Festival. He has given recitals at St John's Smith Square, Wigmore Hall, Barber Institute, King's Place, King's Lynn Festival, North Norfolk Music Festival, Ludlow Festival of Song, Haddo Festival, Wallace Collection, Bath International Festival, Buxton Festival and at the Oxford Lieder and Leeds Lieder Festivals as well as joint recital with Roderick Williams at the Philharmonic Hall, Liverpool.

Christopher Monks



The founder and Artistic Director of Armonico Consort and its ground-breaking education programme AC Academy, Christopher Monks has established himself as a versatile and prolific conductor and keyboard player.

Specialising in the performance of music

from the Baroque and late Renaissance, Christopher is equally at home with major and modern choral repertoire, and during his career he has conducted at many of the greatest concert halls in the UK, including the Royal Albert Hall, Barbican, Wigmore Hall and Cadogan Hall in London, Bridgewater Hall Manchester, Symphony Hall Birmingham, St David's Hall Cardiff and the RSC in Stratford-upon-Avon.

Christopher performs regularly at major national festivals and has worked extensively abroad, including in Israel, Italy, Ireland and France. Alongside his work with Armonico Consort, he has conducted internationally renowned orchestras and ensembles such as the Royal Philharmonic Orchestra, the Philharmonia and European Union Chamber Orchestra. Christopher also coaches and lectures on the MMus choral conducting course at Cambridge University and is a guest speaker on the Harvard Global Leadership Programme. Christopher is also

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part of a programme to role out the choir creation project and leadership programme with institutions aiming to restore street children back into main stream education in Kenya.

Christopher records regularly under the Signum Classics label and his recordings, including Purcell's Dido & Aeneas, have earned him several five star reviews in The Times, The Independent and The Guardian. Amongst recent projects are the first of a unique 3-disc set of complete recordings of Bach's Cantatas for solo soprano with Gillian Keith (2017) and Supersize Polyphony, a recording of 40- and 60-part masses by Tallis and Striggio (2019) on Signum Classics.

A passionate advocate of reaching out to children of all backgrounds through the creation of youth choirs, Christopher founded and developed AC Academy, a music education programme *"which is unique in the UK, highly effective in its legacy and absolutely brilliant in quality. I never cease to feel proud of it."*

A founding principle of the Academy is that the children learn all genres of music and perform regularly alongside professional orchestras and bands. They do everything from Bach to Jazz, folk to pop, ethnic music to musicals.

"I think it is vital that young people have the opportunity to perform all genres of music. As a chorister in a church, I only knew that repertoire, and I think this held me back as a musician in so many ways."

When not conducting, Christopher loves fine cooking. After a long day of music preparation, he often enjoys going for a cycle to process everything he has worked on, and on many occasions, this is where he feels that the real music learning takes place.

The Armonico Consort

Armonico Consort began life in 2001, set up by Christopher Monks and a group of university colleagues with a shared passion for music from the Renaissance to Baroque, coupled with the imagination to find new and unusual ways to present concerts. Audiences seemed to love its engaging and imaginative approach, and most concerts in the first years sold out. "That gave us confidence, energy and self-belief to carry on and do more, also to take more risks with our programming, and keep on experimenting," says Christopher.

The ideas kept flowing, as did the titles ("many of them were created down the pub") including the concert programmes Naked Byrd and Supersize

Polyphony, and newly-created operas including Monteverdi's Flying Circus. Its horizons broadened – alongside Purcell, Bach and Palestrina, one might find Elgar and Bernstein – but at the heart remained music of the Baroque and Renaissance, including some rarely-heard gems, performed by the finest singers and players using period instruments. "We take great care to craft programmes which bring as much little-known music to life as possible, and find new and imaginative ways to bring this music to audiences. I'm particularly proud of Supersize Polyphony where we perform 40 and 60-part works by Tallis and Striggio completely in the round, interspersed with Hildegard of Bingen". It earned the group its first 5 star review, from The Times, and there were plenty more to follow, both for its performances and its many recordings.

An education programme was fundamental to Armonico Consort from the outset and now encompasses AC Academy after-school choirs and an in-school Choir Creation programme which trains teachers as choir leaders, leaving a singing legacy in each school. This Choir Creation scheme became the backbone of AC Academy reaching 15,000 children a year through partnerships with music hubs nationwide and venues including the Royal Albert Hall, through which children gain a once-in-a-lifetime chance to perform alongside professional musicians on a world class stage.

As independent studies have shown, singing has an incredibly beneficial effect on mental health and well-being, from increasing positivity and reducing stress in employees, to combating isolation in older people, and helping reconnect memory and alleviate anxiety in people living with dementia.

Since first setting up a workplace choir with sponsors Phillips 66 in 2016, Armonico Consort has extended its reach into the community, launching the Voice Squad workplace choir programme and, most recently, a programme for people in care homes and those living with dementia.

Armonico Consort celebrates its 20th anniversary with signature grand-scale projects including an anniversary concert and accompanying tour of a programme featuring Biber's 53-part Missa Salisburgensis, and a national tour of Bach's St Matthew Passion with Ian Bostridge. An ambitious legacy project will build on its first 20 years to nurture and secure the next generation of musicians and music leaders after the disruption of COVID-19. A special AC Academy Royal Albert Hall gala is planned, along with a new commission for 5000 voices and orchestra as part of the cultural programmes for both

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Coventry City of Culture and the Birmingham 2022 Commonwealth Games. There are also plans for overseas expansion of the Choir Creation programme

in Kenya and Mexico and, closer to home, the creation of a Memory Choir for people living with dementia.

Sat 4



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Sons of Pitches

Corn Exchange Newbury Saturday 4 September 7.30pm

Sat 4

Sons of Pitches

Midé Adenaïke
Joe Hinds
Joe Novelli
Joe Belham
Josh Mallett

Sponsored in the support of the Prison Phoenix Trust



"Brilliant Show! Went far too quickly!"
"Always a great show! Every time I see The Sons of Pitches I have a new favourite song!"
"So talented it's ridiculous"

The Sons of Pitches are a multi-award winning British vocal group combining soaring solos, impeccable harmonies and sensational beatboxing to stunning effect. In 2015, they became the first winners of BBC2's The Naked Choir hosted by Gareth Malone.

With over two million YouTube hits and a growing international reputation, The Sons, have *"given a cappella a kick up the backside"*.

Since their formation in 2010, the group, which is made up of Joe Novelli, Joe Hinds, Joe Belham, Josh Mallett and Midé Naike have captivated audiences with highly creative vocal gymnastics and a programme of inventive pop covers, original numbers and entertaining improvised songs. The group have performed at both public and private engagements with previous clients including Microsoft, Nokia and the NFL, and headline performances at the NEC Birmingham, Vale Fest and the Hong Kong International A Cappella Festival, together with a sell-out debut run at the Edinburgh Fringe Festival.

In 2016, the Sons embarked on their first two UK Tours, playing at 40 venues from London to Edinburgh. With over 35,000 people turning up to the concerts and most being sell-outs, the tour was a storming success. Particular highlights included packing out the Union Chapel, Islington and prestigious venues such as The Sage, Gateshead and The Lowry, Salford.

In June & July they completed their 3rd UK National tour comprising 32-date UK tour throughout June and July. In this brand new show for 2017, Sons of Pitches celebrated the world of TV in a vocal adventure, including performances of your favourite TV themes, sketches about panel shows, talent shows, quiz shows and more. Their set list also includes versions of Kate Bush's haunting Wuthering Heights to the hilarious and nostalgia fuelled 'History of UK & Irish Boybands' medley – combined with original songs of their own and completely improvised numbers – the Sons cater to all audiences of all ages.

Most recently The Sons of Pitches have just finished filming Sing –Ultimate Acapella, which is one of Sky One's exciting new entertainment series for Autumn. Hosted by Cat Deeley, the group are the house band appearing in all the episodes. They are also helping host and organise a Guinness Record for the largest ever-singing lesson in the world, by arranging, teaching and recording a song with over 7000 people in one place.

In Autumn 2018, the group embarked on a 20-date UK tour in October and November with their brand new show: '100 Number One Hits'. The audience could expect fast-paced medleys and mind-bending mashups as The Sons of Pitches attempted to hit their target of 100 legendary tracks in just one evening. From Michael Jackson to The Beatles, ABBA to Eminem, the show catered to audiences of all ages and was not to be missed.

IDMC Gospel Choir

Corn Exchange Newbury Sunday 5 September 3.00pm

IDMC Gospel Choir

John Fisher

Musical Director

Sponsored by Greenham Trust



SUN 5

IDMC (Individuals Dedicated to the Ministry of Christ) is a group of dynamic, inspirational and talented singers and musicians created in 1994 by its founder and director John Fisher.

A well-known and respected face in the British gospel music industry, John has worked with established names such as The London Community Gospel Choir (LCCG), Chaka Khan, Mica Paris, Denise Williams, Ruby Turner and Alexander O'Neal. The IDMC group is a 25-piece gospel soulful outfit of young energetic people, from the West Indian, African and British heritage. Everyone in the group shares the same faith, beliefs and convictions that helps them to stay focused and provide a strong, positive message of love, hope, joy and peace for everyone.

In 2003 IDMC were invited to be the guest artists at Luciano Pavarotti's wedding. By 2008 the group's status had continued to grow as they helped to raise £25million at the celebrated ARK 2008 fund raiser where they shared the stage with Stevie Wonder where John directed a 100 voice choir. They have also sung at the weddings of Lee Grant and British R&B princess Jamelia. By 2010, they had 2009/10 supported

Jason Mraz and Michael Buble on UK tours. They are regularly invited to perform and represent the 2012 Olympic experience. 2013 saw another major shift in IDMC international profile with the choir being chosen as the first Gospel choir to perform at the Festival De La Sibiu, Romania playing 7 sell out nights, as well as tours in Sweden, Germany, Poland and the UK and the being nominated for a MOBO (Music of Black Origin) Award

IDMC now have an educational company are called "WE SING U SING", where the John and choir members conduct gospel singing workshops, with their yearly "Summer Song" project creating a mass choir of up to 1000 children and 100's of adults singing at concert venues throughout London and the UK.

IDMC are a versatile performing group of talented artists, who are confident, and professional in their attitude, accustomed to performing throughout the world. IDMC has something for everyone and for all situations. Their sound is strong, contagious, urban and contemporary and above all uplifting.



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- Orchestras, choirs, bands, music and drama groups
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- The elderly, day centres, dementia and isolation
- Hospital equipment and hospices

....and many more



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What's So Great About Opera?

Corn Exchange Newbury Sunday 5 September 7.30pm

A Cabaret Evening with Hilary Summers

Hilary Summers contralto
Andrew West piano

Join Hilary Summers and Andrew West for a hilarious romp through the highs and lows of opera.

The evening will feature songs especially composed by the duo, including "*An introduction to Baroque Opera*" and "*I'm a Puccini heroine addict*" as well as performances of beloved arias from the operatic canon. Absurd plots, gender fluidity, modern music and voice categorisation will all come under scrutiny, and the performance culminates in *Summers/West Productions' Essential Magic Flute* - a one woman, 25 minute reduction of Mozart's masterpiece.

Hilary Summers is a ridiculously tall Welsh contralto who has specialised in ancient and modern music, winning Grammy awards and recording over forty CDs. Sometimes she secretly wishes she'd been a petite coloratura soprano which is one of the reasons this show has been created...

Andrew West is a shorter English pianist who has toured all over the world as soloist, accompanist and chamber musician. His 30-year duo partnership (yes, really) with Hilary Summers has seen them subverting everything from Monteverdi to *My Way*.

**Sponsored by The Hon Mrs B Gilmour
Cillian, Lady Howard de Walden
Dr Stephen Golding**

Hilary Summers



© Claire Newman Williams

It became clear to my parents from an early age, that I was a horrendous show off. This manifested around the age of three when I would burst in on unsuspecting guests bellowing "Why, why WHYYYYYYY Delilah?!!!" in a frighteningly accurate impersonation of Tom Jones, and demand applause and cake before I could be removed. Things became worse in school (St Julian's Comprehensive, Newport) where I joined every available music club; recorders, choir, orchestra and the Gilbert and Sullivan Society.

We were incredibly lucky to have the fantastic music teacher, Alan Moore, who challenged us with difficult repertoire and whom I eventually bullied into giving me star roles such as Mad Margaret in *Ruddigore* and Carmen in an English adaptation of the Bizet opera called *Passion Flower*. I was hooked.

I went on to study music at the University of Reading in the glory days of Professor Peter Wishart and under his tutelage and that of his wife Maureen Lehane, I discovered a profound love of baroque music and especially Handel. I little knew then, back in the huge haired Eighties that George Frederic would later on in life, be so kind to me (- over a hundred performances of *Messiah* have helped me pay my mortgage and indulged my inexplicable need for glass vases!) After three years of post graduate study at the Royal Academy of Music studying with the feisty Patricia Clark, and a further year at the National Opera Studio in London, I was unleashed into the largely disinterested world.

Early jobs included a fabulous summer in the Glyndebourne Chorus for "*Così*" and "*Death in Venice*" wearing incredible costumes and playing endless cricket on the lawn. My first professional role was as Schwertleite in Wagner's *Die Walküre* which was terrifying more for the fact that I had to wear stilts than sing in the legendary Valkyrie scene. My big break came when I was asked to sing on the CD and DVD Recording of Handel's *Messiah* with King's College Cambridge under Stephen Cleobury. As a grizzled veteran of this piece I am still incredibly

What's So Great About Opera?

Corn Exchange Newbury Sunday 5 September 7.30pm

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proud of these recordings. This led to yet more prestigious Handel, this time with William Christie, in the long running Robert Carsen production of *Orlando*. And so it began and very happily for me, continued. I am one of the fortunate and relatively unusual singers that is equally busy in concert work as in opera. I mainly specialise in Baroque and Contemporary repertoire (and yes, I DO like modern music and much of it very beautiful and incredibly rewarding. Of course you get a few stinkers, but you do in any period; it's all part of the job.)

I'm delighted to have worked regularly with the legend that is Pierre Boulez and to have won a Grammy award for the recording of his masterpiece "*Le marteau sans maître*". I love working with Michael Nyman and the Nyman Band as it is the only place apart from my bathroom, that I feel like a rock star. I have been a massive fan of Michael for well over twenty years and have a huge emotional response to his music, both as a performer and as a listener. I think his "*War Work*" contains some of the most beautiful songs he has ever written and it overwhelms me every time we perform it. Working with Michael allowed me to dabble in film music and I've sung solo on several of his soundtracks as well as Joby Talbot's "*Hitchhiker's Guide to the Galaxy*" and Howard Shore's "*The Fellowship of the Ring*". It is always a tremendous pleasure working with Christian Curnyn and his marvellous ensemble, the early opera company. I have recorded five Handel discs with him and been his stalwart contralto in countless concerts. He is an incredible Handelian and musician and I rejoice in him. One of my greatest claims to fame is that our recording of "*Semele*" features glowingly in the PD James novel "*The Private Patient*". I am a huge devourer of crime fiction and was beside myself with pride when I read the book and discovered myself in it!

Andrew West

More than 25 years ago Andrew West first performed with Hilary Summers at the Ravinia Festival in Chicago, and since then their repertoire has been as varied as the venues in which they have appeared. They have presented *A Tribute to Kathleen Ferrier* at the Bath Festival; operatic highlights at the North Norfolk Music Festival; and *An Evening of Decadence* at the upstairs salon of L'Escargot restaurant in Soho.

Andrew's other regular duo partners include singers Benjamin Appl, Emma Bell, Robert Murray, and Roderick Williams; flautist Emily Beynon; and clarinettist Emma Johnson.

He appears regularly with the tenor Mark Padmore. Their concerts have included staged performances of



Schubert's *Winterreise* in London and New York, and the world premiere of Harrison Birtwistle's song-cycle, *Songs from the Same Earth*, at the 2013 Aldeburgh Festival. They opened the 2016/17 recital series at the Library of Congress in Washington DC.

Andrew has been one of the artistic directors of the Nuremberg International Chamber Music Festival since 2005, promoting a wide range of British music, from Purcell to Adès, performed by leading European singers and instrumentalists.

He is Chairman and Artistic Director of the Kirckman Concert Society, which for over 50 years has auditioned exceptional young musicians and offered them London debut recitals at the Southbank Centre or Wigmore Hall. He also served on the jury of the 2014 Kathleen Ferrier Competition.

Recordings include Strauss Lieder with Emma Bell; music by Les Six with Emily Beynon; Schubert's *Die schöne Müllerin* with Robert Murray; and most recently a three-volume CD of the *English Lyrics* by Parry, featuring Sarah Fox, James Gilchrist, Susan Gritton and Roderick Williams. Andrew has an MA (Hons) from Clare College, Cambridge, where he read English before studying under Christopher Elton and John Streets at the Royal Academy of Music. He was made a Fellow of the Academy in July 2019, and is currently professor of chamber music and accompaniment at both the RAM and Guildhall School of Music and Drama.

Ensemble Hesperì

Corn Exchange Newbury Monday 6 September 12.30pm

Young Artists Lunchtime Recital 1

Mary-Jannet Leith	Recorders	James Oswald	Airs for the Seasons – Spring
Magdalena Loth-Hill	Baroque Violin	Giuseppe Sammartini	Sonata VI from 12 Trio Sonatas
Florence Petit	Baroque Cello	Francesco Barsanti	A Collection of Scots Tunes
Thomas Allery	Harpsichord	Francesco Geminiani	Trio in F Major
		Francesco Barsanti	Six Trio Sonatas, Op. 6, No. 1
		James Oswald	Airs for the Seasons – Spring/Summer
		Earl of Kelly	Trio Sonata IV (from Six Sonatas for Two Violins and Bass)
		Robert Bremner	Variations on a Scots theme

Sponsored by The Headley Trust

JAMES OSWALD (1710-1769) Airs for the Seasons – Spring

The Poppy

Born in Crail, a small fishing village in Fife, James Oswald is generally considered to be the most successful of the many Scottish Baroque composers whose music is available for us to perform and enjoy. Having established a name for himself in the burgeoning musical scene of eighteenth century Edinburgh, Oswald moved to London in 1741 to test his skills in the great metropolis. Surviving the political turbulence of 1745, published his *Airs for the Seasons*, an extraordinary collection of 96 short pieces, published in 2 larger sets of four collections (Spring, Summer, Autumn and Winter): each short work is named after a flower which blooms in that season. *The Poppy* is from his 'Summer' collection, and demonstrates the organic synthesis of Baroque style and Scottish trademark features such as the inverted dotted rhythm - the Scotch snap. It is a delicate composition, featuring ornamentation reminiscent of 'Pibroch' or the music of the Great Highland Bagpipe.

GIUSEPPE SAMMARTINI (1695-1750) Sonata VI from 12 Trio Sonatas

Adagio – Allegro – Largo – Allegro

After a few years finding his feet in London, Oswald opened his own publishing shop near the Strand. He was influential in the Scottish 'expat' community in

London and appears to have favoured many of his Scottish friends, publishing their music under the mysterious banner of 'The Society of the Temple of Apollo'. One of the members of this secret society was Giuseppe Sammartini, an Italian oboe player and composer who arrived in London in 1728, and immediately shamed English oboe players in the theatres with his superior technique and virtuosic performances. He, like Oswald, was in under the patronage of Frederick, Prince of Wales, and was music master to his children until Frederick's death in 1750. Indeed, many of his Sammartini's works were dedicated to the Prince and his wife, Augusta, and he is known even to have composed birthday tunes for the royal family. This trio sonata is a fantastic example of Sammartini's late Baroque style: the slower movements are fraught with long melodic lines and operatic tension, and the faster movements relentless in their energy and virtuosity.

FRANCESCO BARSANTI (1690-1775) A Collection of Scots Tunes

The Lass of Peaty's Mill – Pinkie House – Clout the Cauldron

Music produced in Scotland during this period also found its way to London and further afield in the form of collections of 'Scots Tunes' published by several of the most celebrated Scottish composers, such as Francesco Barsanti. London-based Scottish publishers such as James Oswald and Robert Bremner knew how much these arrangements of Scots tunes

Ensemble Hesperii

Corn Exchange Newbury Monday 6 September 12.30pm

Mon 6

appealed to the tastes of fashionable Londoners and capitalised on this for much of the 18th century. Despite unstable relations between Scotland and England, still the London public were beguiled by tunes from the Scottish lowlands set to figured bass in the 'Italian' style. Harmonically, however, these folk melodies do not naturally lend themselves to realised continuo, and some composers were more successful than others in their efforts! Barsanti's arrangements are certainly some of the most harmonically successful, and indeed, alongside other similar collections, ensured that Scots tunes continued to be appreciated throughout the British Isles and survived beyond the 18th century into the present day.

FRANCESCO GEMINIANI (1687-1762) Trio in F Major

*Andante: The Last time I came o'er the moor - Grave
- Allegro*

In addition to Barsanti, several other London-based Italian composers engaged enthusiastically with Scottish music, much of which they may have heard at London's many Pleasure Gardens, where Celtic songs always drew crowds. Francesco Geminiani, for example, himself an excellent violinist, wrote several 'variation sonatas' based on Scottish traditional melodies, which he included in his *A Treatise of Good Taste in the Art of Musick*. These 'sonatas' were another way in which Scottish music was exported outside Scotland, demonstrating both its universal appreciation and its capacity for adaptation. This short trio sonata on *The Last time I came o'er the moor* is in three movements: the first a simple expression of the tune itself, then a transitional second movement unusually featuring a virtuosic moment for the cello, and finally a faster variation of the melody.

FRANCESCO BARSANTI (1690-1775) Six Trio Sonatas, Op. 6, No. 1

Allegro Grazioso - Menuet

After a lack of professional success in London, Barsanti spent many years living in Scotland, where many other Italian musicians were employed by both the Edinburgh Musical Society and later the Aberdeen Musical Society. Like most other musicians of his time (and indeed of ours!) he made recourse to many forms of musical work in order to pay his way. He was put to work by the Edinburgh Musical Society, training its singers in correct pronunciation, copying parts, teaching many of its aristocratic members singing and harpsichord, and performing in the society's resident orchestra. This trio sonata is rather unusual in that it has only two movements: a lively but graceful Allegro, followed by a gentle Minuet. This

was Barsanti's last work, published in 1769, and is therefore firmly in the late Baroque '*galant*' style.

JAMES OSWALD (1710-1769) Airs for the Seasons - Spring/Summer

The Anemone - The Honeysuckle

Soon after his arrival in London, James Oswald was favoured by Frederick, Prince of Wales, and eventually became Chamber Composer to George III in 1761. It was no doubt this financial fortune which enabled him to publish what must have been a labour of love - 2 collections of 48 *Airs for the Seasons*. One can only imagine the effort required to select the flowers and plants for each season, and to compose suitable melodies for each. Presumably based on the success of the first collection, he published second parts, many of which display great imagination and musical interest. It is in these airs that Oswald's musical personality is displayed, and indeed his identity as a London-based Scot, defending his native music and transforming it into what we might now describe as '*art music*'.

EARL OF KELLY (1732-1781) Trio Sonata IV (from Six Sonatas for Two Violins and Bass)

Andante - Minuetto

We continue with a beautiful trio sonata by aristocratic Scot, Thomas Erskine, the 6th Earl of Kelly. He is thought to have been another member of Oswald's 'Temple of Apollo' society, though he would have been a generation younger than Oswald himself. Unlike Oswald, his music does not imitate Scottish melodies and rhythms, rather representing the new compositional techniques which he learnt in Mannheim on his 'Grand Tour'. He subsequently became known as a leading exponent of this style in eighteenth century Britain. Earning the nickname '*Fiddler Tam*', Kelly, who famously enjoyed an eccentric and arguably dissolute lifestyle, was wont to play with local musicians in the streets wherever he travelled, producing compositions on the spot which were then immediately lost to the mists of time! As a result, little of his output survives, but fortunately a substantial manuscript was discovered at Kilravock Castle in 1989. This sonata is a prime example of Kelly's developmental and elegant compositional style.

Ensemble Hesper

Corn Exchange Newbury Monday 6 September 12.30pm

ROBERT BREMNER (1713-1789) Variations on a Scots theme

We finish with a short set of variations on a Scots theme by Robert Bremner. Like Oswald, Bremner ran a successful publishing shop on the Strand, and sold Scottish music both to London-based Scots and the public at large. He was also evidently aware of the financial gain to be made from marketing collections of Scots Tunes to the English market, and this is no exception. This raucous tune inspires some excellent variations, with the Scottish 'fiddle' style strongly in mind; the violin and the recorder share the variations, coming together for a final flurry before the dance ends.

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Ensemble Hesper



Ensemble Hesper is a dynamic and innovative Early Music ensemble based in London, dedicated to promoting unpublished and previously undiscovered Scottish Baroque repertoire, and to exploring the fascinating musical links between Scotland, London, and the continent during the eighteenth century.

Thomas and Mary-Jannet formed Ensemble Hesper ('Evening Stars') as a duo ensemble while studying on the Masters programme at the Royal College of Music. After several successful years as a duo, the ensemble expanded to welcome new members Magdalena Loth-Hill and Florence Petit, both also RCM graduates. Ensemble Hesper has a strong interest in musical outreach and performs regularly for those who may not otherwise be able to experience live music. Its members regularly give concerts as representatives of Live Music Now, and the ensemble has developed a strong relationship with Chelsea and Westminster Hospital's charity, CW+, and were invited to perform at the Celebration service for the Tercentenary of the hospital at Westminster Abbey in May 2019.

The ensemble was also selected as Britten Pears Young Artists for 2020, on the Chamber Music in Residence scheme at Snape Maltings, and also as "Take Note" Artists for the Chiltern Arts Festival in 2020.

Ensemble Hesper frequently collaborates with other art forms to bring Early Music to life and to reach new audiences: in 2019, the ensemble embarked on a unique project, "*The Pheasant's Eye*", supported by Lottery funding from Arts Council England. This year-long project, which explored the lives of Scottish composers through Highland dance music, also created educational resources based on Scottish composer James Oswald's '*Airs for the Seasons*'. The project aimed to introduce this little known Early Music to new audiences of every age and background through performances and Highland dance workshops at several festivals and music societies throughout 2019, including Lichfield Festival, Petworth Festival, Newcastle University Early Music series, Totnes Early Music Society and Brighton Early Music Festival. "*The Pheasant's Eye*" was featured by Classical Music Magazine, BBC Radio 3's "*In Tune*", and by Classic FM, for whom they recorded in studio in February 2019.

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A Taste of Germany at The Vineyard

The Vineyard Stockcross Monday 6 September 7.30pm

Behn Quartet

Kate Oswin violin
Alicia Berendse violin
Ana Teresa de Braga e Alves viola
Ghislaine McMullin cello

Beethoven String Quartet Op 18 No. 4
Schubert Quartettsatz

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Mon 6

LUDWIG VAN BEETHOVEN (1770-1827) String Quartet in C minor, Opus 18 No. 4

1. *Allegro ma non tanto*
2. *Andante scherzoso, quasi allegretto*
3. *Menuetto: Allegretto*
4. *Allegro*

Beethoven worked on his first quartets from around 1798, the time when Haydn was working on his last. Certainly the *Opus 18* set owe much to the older composer; yet they are far from derivative, and in many ways can be viewed as Beethoven's most advanced music up to this date.

The Quartet *Opus 18 No.4* typifies Beethoven's achievement in these works. Its content is balanced and integrated, while at the same time extremely varied, allowing the music to project a distinctive and somewhat tragic personality - it is a work of genius which stretches the confines of classical quartet procedures. The outer movements abound in quasi-orchestral effects and angular rhythmic activity. Repeated notes and atmospheric tremolandi also play their part in enhancing the variety of the textures. And the themes found in the first movement recall those of the famous *Sonata Pathétique, Opus 13*, which was practically contemporary.

The lack of a true slow movement is a curious aspect of the work. The scherzo comes second and is cast in the major key. It opens, strangely, with a fugato (overlapping imitations), but in truth the style is playful rather than earnest. In the next movement, entitled *Menuetto*, a more serious mood returns, though now the ternary construction is more conventional. However, one surprise here is that Beethoven directs that the reprise of the first section should be taken at a faster tempo. The subtlety of this is that it provides an anticipation of the lively finale, which concludes with the fastest music of all, moving to an unequivocal *Prestissimo*.

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FRANZ SCHUBERT (1797-1828) String Quartet in C minor, D.703

'Quartettsatz'

Schubert composed his String Quartet movement in C minor, known to the world by its German title *Quartettsatz*, in 1820. It represents one of the clearest indications that at this time he was entering a new phase of his creative life. His musical style was becoming more powerful and expressive, generating more emotional and less classically inclined compositions.

Whether this single movement was originally intended to form part of a conventional four-movement quartet is not known, and the work therefore assumes a position as the equivalent in chamber music of the celebrated *Unfinished Symphony*. What is beyond, doubt, however, is its extraordinary intensity of vision, the quality which has most surely maintained its position at the heart of the repertory.

The opening phase of the *Quartettsatz* is restless indeed, with overlapping entries serving to intensify the mood still further. At the centre of the piece, however, lies an episode which achieves a stillness which emotionally lies at the opposite remove. In the concluding section the intensity returns, with new treatments of the familiar material, eventually resolving on to an emphatic final chord.

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The Behn Quartet

The Behn Quartet is formed of players from England, the Netherlands, Portugal, and New Zealand. Winners of the 2017 Orlando International Chamber Music Competition, they are currently an Associate Ensemble at the Royal Birmingham Conservatoire, and previously held the CAVATINA Chamber Music Fellowship at the Royal Academy of Music in London. They take their name from Aphra Behn, the seventeenth-century playwright, political activist, and philanthropist of the arts.

Since their formation in 2015 the Behn Quartet have given recitals across Europe, including at the West Cork Chamber Music Festival, the String Quartet Biennale Amsterdam, at the Fondazione Cini Venice and the Filarmonica Laudamo Messina in association with Le Dimore del Quartetto. They made their Wigmore Hall recital debut in 2018 with thanks to the Maisie Lewis Young Artists' Award, and made their Concertgebouw debut later that year during a tour across the Netherlands in association with Squire Artists. They gave the world premiere of Sir Peter Maxwell Davies' final work at his Memorial Concert in St John's Smith Square and live on BBC Radio 3, and have recorded chamber works by Maxwell Davies, Stravinsky and Birtwistle for Linn Records, conducted by the late Oliver Knussen. They were finalists in the Royal Overseas League Chamber Music Competition, and gave a highly acclaimed tour as 2018 Encompass

Artists with Chamber Music New Zealand, reviewed in the New Zealand Herald as *'a performance that left the audience silently spellbound for several seconds before bursting into enthusiastic applause, recognising the magic cast throughout the auditorium by this talented quartet.'* The Behn Quartet have been featured on Dutch National Radio, NHK World TV Japan, Radio New Zealand, Medici TV. They were also part of the official 40th Anniversary celebrations of Bohemian Rhapsody by Queen, performing a specially-commissioned *'reimagination'* of the iconic song featured in news outlets worldwide.

The Behn Quartet are currently mentored by Oliver Wille, having previously studied with Christoph Richter and David Waterman on the ChamberStudio masterclass scheme at Kings Place London. Future engagements include a recital as part of Royal Birmingham Conservatoire's NovemberFest 2019, and a prize-winner's concert and award ceremony at the Concertgebouw, where they will receive a stipend from the organisation Het Kersjes Fonds.

The Behn Quartet are generously supported by the De Lancey & De La Hanty Foundation, Help Musicians UK and Het Kersjes Fonds. The Quartet plays instruments and bows kindly on loan from the Harrison Frank Foundation and Hurwitz Fine Instruments.



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Mischief and Melancholy

St Nicolas Church Newbury Tuesday 7 September 7.30pm

Ruby Hughes

Ruby Hughes soprano
Sergio Bucheli lute

Henry Purcell: Music for a while
Sweeter than roses
O Solitude

John Dowland: Prelude (lute solo)

Robert Johnson: Full Fathom Five
Where the bee sucks
Care charming sleep

John Dowland: The Frog Galliard (lute solo)

Robert Johnson: As I walked forth
Tell me dearest

John Dowland: Come away, come sweet love
Flow my tears
Say love if ever thou didst find
A Fancy (*lute solo*)
In darkness let me dwell
Go crystal tears
Can she excuse my wrongs
Sir John Smith's Almaine Fancy
(*lute solo*)
Come again

Errollyn Wallen Peace on earth

Interval

Hughes seems able to direct a winding, melisma-strewn phrase with total conviction and uncanny humanity. Her phrasing is full of delicious surprises: a little glissando, a whispering pianissimo, a diminuendo on an upward scale, a touch of breath to highlight the text's sensuality.

Andrew Mellor, Opera Now, June 2017

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HENRY PURCELL (1659-1695)

Music for a while

Sweeter than roses

Oh solitude

Henry Purcell lived at the moment when English music came to life again after the trauma of the Civil War and the repressions of Puritanism. In a short but spectacular career, his compositions ranged from renaissance-style fantasias for viols to courtly birthday odes in the latest continental styles; from church music of great intensity to bawdy tavern catches. His dramatic music includes *Dido and Aeneas* (the only true English opera of the century), large-scale semi-dramatic masques, and incidental music and songs to forty or more of the stage plays that filled the newly re-opened Restoration theatres. A spate of publications shortly after his death reflected the high regard in which his work was already held. Purcell's widow, Frances, chose the music for two volumes, published by Henry Playford under the title *Orpheus Britannicus* (the British Orpheus). Playford wrote that "his extraordinary Talent in all sorts of Musick is sufficiently known, but he was especially admir'd for the Vocal, having a peculiar Genius to express the energy of English Words, whereby he mov'd the Passions of all his Auditors" – a claim amply borne out in these three songs.

'Music for a while' comes for the play *Oedipus* by John Dryden and Nathaniel Lee, and invokes the power of music to calm the Furies, who are pursuing Oedipus for his crimes. The song uses a 'ground' – a form with a repeating phrase in the bass that Purcell handled with unique subtlety. Not in the least constrained by the repetitions of the rocking accompaniment, the vocal melody develops with complete musical and expressive integrity, lingering over the word 'music', melismatic for 'eternal' and picturing the snakes that serve her for hair falling one by one, before coming to rest with repetitions of the opening words.

Integrity is not the point in 'Sweeter than roses', sung by Pandora, the manipulating courtesan with a shady political agenda in Richard Norton's tragedy *Pausanias, Betrayed of his Country*. Purcell gives free rein to her personality, as Pandora lays it on thick, building up slowly to the word 'kiss', using slippery, suggestive harmony as she 'trembles' and 'freezes' and switching to a mock-military fanfare for the 'hot fire' of love.

'Oh Solitude' is a free-standing song with words (translated from a French original) by Katherine Philips, a poet who lived with her MP husband in west Wales and ran a literary salon that discussed 'poetry,

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religion and the human heart'. Twenty-eight repeats of a gently moving bass are overlaid with melody and harmony of such flexibility that the repetitions are hardly noticeable, Purcell sets the poem with absorbed intensity; every syllable has his attention – what other composer has set the word 'oh' fourteen times in one song with such expression and variety?

JOHN DOWLAND (1563-1626) **Prelude (lute solo)**

John Dowland was an international star at a time when that was no easy achievement; quite apart from the difficulties of travel itself, religious and political conflicts across Europe regularly put travellers in jeopardy. Dowland spent four years in France in the service of Sir Henry Cobham, the English ambassador. He worked for the Duke of Brunswick and Landgrave of Hesse and travelled through northern Italy, turning back, apparently, when he realised the possible consequences of mixing with émigré Catholics intent on unseating Queen Elizabeth. Later he spent eight years in the service of the King of Denmark, for a princely salary. His music was published in London and eight European cities, and his 'Lachrimae' pavane became so famous that numerous composers wrote variations on it and dramatists dropped it into their dialogue. He even signed himself Jo: Dolandi de Lachrimae.

Although his first biographer called him a 'cheerful person, passing his days in lawful merriment', it is Lachrimae, 'tears', that are much more typical of Dowland's work. 'Melancholy' was an Elizabethan and Jacobean obsession, both a fashionable pose and an understandable reaction to the living conditions of the age and the divisions within society. In addition, Dowland had cause for bitterness when he was repeatedly passed over for royal appointment; his first application in 1594 was to fill the position left vacant by the death of Robert Johnson's father John. Eventually in 1612 he was appointed one of the 'King's lutes', but by then he had other complaints: people were starting to say he was out of date. In the preface to his fourth published set of songs he fumes over criticism from ignorant singers, jumped-up young lutenists and fans of the increasingly popular viol da gamba.

The lute was the aristocrat among Elizabethan instruments – beautiful to look at, elaborately and expensively constructed, very difficult to play, intimate and expressive in effect. Dowland was recognised as a master; he advertised his intention to publish a work on lute-playing, but it never materialised – it was left to his works to provide the lessons.

This Prelude is unusual among Dowland's lute pieces in not being either a dance form or a song arrangement. Opening tunefully, it develops in an improvisatory way with running passage work.

ROBERT JOHNSON (c.1583-1633) **Full fathom five** **Where the bee sucks** **Care charming sleep**

Robert Johnson is thought to have been the son of John Johnson, lutenist to Elizabeth the First and a pioneer in the English 'golden age' of lute playing. Robert was indentured for seven years to Sir George Carey, Lord Chamberlain to Elizabeth I, and in 1604 was appointed lutenist to King James I; confirmed in the position on the accession of Charles I, he held the post until his death.

Johnson was closely involved with the Jacobean theatre, and in particular with Shakespeare's company, The King's Men, of which Sir George Carey was a patron. Shakespeare included more and more music in his late plays, often associating it with ideas of nature, rebirth and the supernatural. Johnson composed for *Cymbeline* and *The Winter's Tale*, as well as for *The Tempest*, which includes 'Full fathom five' and 'Where the bee sucks'. 'Full fathom five' has an other-worldly calm, reflecting Ferdinand's words: 'This music crept by me upon the waters, allaying both their fury and my passion.' The emphasis is on the melodic line, with the lute copying the voice in the bell sounds of the closing refrain. 'Where the bee sucks' reflects Ariel's light, artless character, with a refrain that slips into triple time. 'Care charming sleep' was sung at the dramatic moment in John Fletcher's revenge tragedy *Valentinian*, when the Roman emperor of the title has been fatally poisoned. The song's more declamatory manner reflects the influence of new styles from Italy; the lute's supporting chords follow the vocal line, with its elaborate ornamentation.

JOHN DOWLAND **The Frog Galliard (lute solo)**

The Galliard was a lively dance in triple time built in multiples of four-bar phrases; instrumental versions would play 'divisions' repeating each strain with variations in short notes or contrapuntal elaborations. The 'Frog Galliard', with its catchy, lilting melody and running ornamental lines, is based on the song 'Now, O now I needs must part' (or possibly the words were added to the instrumental version). Why 'frog'? One entertaining suggestion is that it is named for Elizabeth's suitor the Duc d'Alençon, whom she referred to as 'her frog'.

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ROBERT JOHNSON

As I walked forth
Tell me, dearest, what is love?

'As I walked forth' is an anonymous pastoral ballad. The sad tale of unrequited love in a picturesque setting is given a sensitive melody, repeated, and optionally ornamented, for each verse.

'Tell me, dearest, what is love?' comes from Beaumont and Fletcher's comedy *The Captain*, performed by the King's Men in 1612-13. Johnson handles these 'frequently asked questions' and their various answers with a light touch and phrasing to match the play of the words.

JOHN DOWLAND

Come away, come sweet love
Flow my tears
Say love if ever thou didst find
A Fancy (lute solo)
In darkness let me dwell
Go crystal tears
Can she excuse my wrongs
Sir John Smith's Almains (lute solo)
Come again, sweet love doth now invite

When Tudor and Jacobean music was 'rediscovered' at the turn of the last century, after two hundred years of neglect, it was published in formats to suit the time – solo songs with piano accompaniment, part songs for choir. Modern practice has increasingly sought to follow the original expectations, which were both specific and versatile. This is clear in Dowland's publications. One page gives the vocal melody with the lute part in tablature. (If you wanted a keyboard arrangement, that had to be made separately.) On another page were three vocal parts, printed facing in different directions so that singers or instrumentalists sitting at a table could see their own part. Dowland explains on his title page that 'all the parts together or either of them severally may be sung to the lute, orpherian [a flat-backed, wire-strung relative of the lute] or viol de gambo'. Whatever combination was chosen, the context was private – a family at home, a party with guests or a lord with his salaried house musicians – and the intimate setting would give more immediacy to the emotion of the song. In the households of the aristocracy or royalty, the music might even be a hidden go-between from the outside world, carrying sensitive messages under a veil of artistry. Dowland does not credit the authors of the words. Some have been identified from other sources; some may have been written by Dowland himself; some have been guessed at, from their content. In some cases the song may have started life as an instrumental piece, with the words added later.

Tonight's selection shows Dowland in a wide variety of different moods.

'Come away, come, sweet love' is a charming lover's encouragement to his lady, who is taking too long over her make-up – spontaneous and conversational in its mix of two- and three-beat stresses.

'Flow my tears' is Dowland's signature 'Lachrymae' song. The falling shape of the first phrase permeates both the voice and lute part, and we repeatedly hear the plangent 'false relation' of modal harmony, a tug of dissonance between adjacent chords. The dance form of the song – a pavane in three repeated sections – generalises the emotion and gives the music a social context.

'Say, Love, if thou didst ever find' is a joke on the recurrent theme of the 'inconstant woman'. Here is a constant one: the 'Queen of love and beauty' has got the better of Cupid by saying 'no' all the time – surely a compliment to Elizabeth. The interplay between voice and lute matches the question and answer format of the words.

The title 'Fancy' may sound frilly and superficial to modern ears, but the Fancy, or Fantasia, was both an intellectual and virtuoso type of lute composition. Tonight's Fancy opens with the trademark descending 'Lachrymae' figure, appearing at several levels in the texture. Gradually, new figures are introduced and elaborated, leading to a long running passage and a cadence that settles over a repeated bass note.

Perhaps Dowland's most intense song, 'In darkness let me dwell' opens with a lute solo, as if the singer can hardly bear to speak. In contrast with 'Flow my tears', the song follows no existing form but is through-composed, responding to each new expression of gloom in the words with phrases that start higher and higher, like cries of despair. At the end the opening phrase returns, but breaks off as if the song, and the mood, are never-ending.

The emotion of 'Go crystal tears' is summed up in the phrase 'sweetly weep'. In this variation of the popular idea of the 'coy mistress', the poet enjoys the indulgence of longing, and Dowland matches the feeling with a decorative lute part, closely knit with the vocal melody.

Diana Poulton, the leading authority on Dowland, proposed that the lyrics of 'Can she excuse my wrongs' were written, under cover of the conventional emotional appeal of a rejected lover, by Richard Devereux, Earl of Essex, 'to play their part in the tortured and tragic relationship that existed between

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Essex and Queen Elizabeth 1'. (After repeatedly falling in and out of favour, Essex was executed in 1601.) The static melody of the last line, almost written on a monotone, give a curious insistence to the singer's words.

Almains (better known later as Allemandes) were dances in four-time, built in the same way as galliards. 'Sir John Smith's Almain' has two chordal eight-bar strains, each repeated with decoration. It then goes on to give extra measure in further variations of both sections, including unexpected jig rhythms.

'Come again, sweet love doth now invite' is another variation on the rejected lover, but this time wit lightens the mood. Each of the short, shapely verses opens with a bold appeal, and focuses on a rising passage of breathless phrases. The climax, on the longest note in the song, plays with different meanings of the word 'die' – in Elizabethan England also shorthand for sexual ecstasy.

ERROLLYN WALLEN (1958-) **Peace on earth**

Born in Belize, Errollyn Wallen was brought up in London from the age of two by an aunt and uncle along with her siblings, one of whom is the jazz trumpeter Byron Wallen. She gave up her training at the Dance Theater of Harlem, New York to study composition at the universities of London and Cambridge. She founded her own group, Ensemble X; its motto 'We don't break down barriers in music ... we don't see any' reflects her genuine, free-spirited approach and eclectic musicianship. She has been commissioned by outstanding music institutions from the BBC to the Royal Opera House and performed her songs internationally. She now divides her time between London and the Scottish Highlands, where she keeps a lighthouse, looking out over the Orkney Islands. Wallen was awarded an MBE in 2007, and a CBE in 2020. She has twice won an Ivor Novello Award, and was the recipient of the 2020 ISM Distinguished Musician Award, one of the highest honours within the music industry.

Wallen's music covers a wide range, from solo songs to large scale choral and orchestral works. A performance of her Percussion Concerto in 1998, made her the first black female composer to be performed at the BBC Proms. She composed for the opening ceremony of the London 2012 Paralympic Games and returned to the Proms with *The Frame Is Part Of The Painting* (2019) and an arrangement of Parry's *Jerusalem* for the Last Night (2020). Her new opera, *Dido's Ghost*, written with librettist Wesley Stace, premiered at the Barbican in June this year and was performed at the Buxton and

Edinburgh festivals in July and August. The reimagining of the story, as it continues after Dido's death, includes the whole of Purcell's *Dido and Aeneas* in flashbacks.

'Peace on Earth' is a contemporary carol, setting Wallen's own words. A slowly spinning ostinato that might reflect the cold of a winter snowfall conveys the turning, troubled world, whilst the singer reflects on the hope for light and peace.

© Philip Young

HENRY PURCELL **Music For A While**

Music, music for a while
Shall all your cares beguile.
Shall all, all, etc...
Shall all your cares beguile
Wond'ring, wond'ring
how your pains were eased, eased, eased
And disdaining to be pleased
'Til Alecto free the dead
'Til Alecto free the dead
From their eternal bands
'Til the snakes drop, drop, drop
Drop, drop, drop, drop, drop from her head
And the whip,
And the whip from out her hand
Music, music for a while
Shall all your cares beguile.
Shall all, all, etc...
Shall all your cares beguile
Shall all your cares beguile

HENRY PURCELL **Sweeter than roses**

Sweeter than roses, or cool evening breeze
On a warm flowery shore, was the dear kiss,
First trembling made me freeze,
Then shot like fire all o'er.
What magic has victorious love!
For all I touch or see since that dear kiss,
I hourly prove, all is love to me.

HENRY PURCELL **O Solitude**

O solitude, my sweetest choice!
Places devoted to the night,
Remote from tumult and from noise,
How ye my restless thoughts delight!
O solitude, my sweetest choice!
O heav'ns! what content is mine
To see these trees, which have appear'd
From the nativity of time,
And which all ages have rever'd,

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To look today as fresh and green
As when their beauties first were seen.

O, how agreeable a sight
These hanging mountains do appear,
Which th' unhappy would invite
To finish all their sorrows here,
When their hard fate makes them endure
Such woes as only death can cure.

O, how I solitude adore!
That element of noblest wit,
Where I have learnt Apollo's lore,
Without the pains to study it.
For thy sake I in love am grown
With what thy fancy does pursue;
But when I think upon my own,
I hate it for that reason too,
Because it needs must hinder me
From seeing and from serving thee.
O solitude, O how I solitude adore!

ROBERT JOHNSON **Full Fathom Five**

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that does fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong,
Hark! Now I hear them – Ding-dong, bell.

ROBERT JOHNSON **Where the bee sucks**

Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.

ROBERT JOHNSON **Care charming sleep**

Care-charming Sleep, thou easer of all woes,
Brother to Death, sweetly thyself dispose
On this afflicted prince; fall like a cloud
In gentle showers; give nothing that is loud
Or painful to his slumbers; easy, sweet,
And as a purling stream, thou son of Night,
Pass by his troubled senses; sing his pain,
Like hollow murmuring wind or silver rain;
Into this prince gently, oh gently slide,
And kiss him into slumbers like a bride.

ROBERT JOHNSON **As I walked forth**

As I walked forth one summer's day,
To view the meadows green and gay
A pleasant bower I espied
Standing fast by the river side,
And in't a maiden I heard cry:
Alas! alas! there's none e'er loved as I.

Then round the meadow did she walk,
Catching each flower by the stalk
Such flow'rs as in the meadow grew,
The Dead Man's Thumb, an herb all blue;
And as she pull'd them still cried she:
Alas! alas! there's none e'er loved as I.

The flowers of the sweetest scents
She bound about with knotty bents;
And as she bound them up in bands
She wept, she sigh'd, she wrung her hands;
Alas! alas! alas! cried she,
Alas! alas! there's none e'er loved as I.

When she had fill'd her apron full
Of such green things as she could cull,
The green things served her for her bed,
The flow'rs were the pillows for her head;
Then down she laid her, ne'er more did speak;
Alas! alas! with love her heart did break.

ROBERT JOHNSON **Tell me dearest**

Tell me, dearest, what is love?
'Tis a lightning from above;
'Tis an arrow, 'tis a fire;
'Tis a boy they call desire;
'Tis a grave
Gapes to have
Those poor fools that long to prove.

Tell me more, are women true?
Yes, some are, and some as you.
Some are willing, some are strange,
Since you men first taught to change,
And till troth
Be in both
All shall love to love anew.

Tell me more yet, can they grieve?
Yes, and sicken sore, but live
And be wise, and delay
When you men are as wise as they
Then I see
Faith will be
Never, till they both believe.

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JOHN DOWLAND

Come away, sweet love

Come away , come sweet love
The golden morning breaks
All the earth, all the air
Of love and pleasure speaks:
Teach thine arms then to embrace
And sweet
Rosy
Lips to kiss
And mix our souls in mutual bliss
Eyes were made for beauty's grace
Viewing
Rueing
Love's long pain
Procur'd by beauty's rude disdain
Come away , come sweet love
The golden morning wastes
While the sun from his spere
His fiery arrows casts:
Making all the shadows fly
Playing
Staying
In the grove
To entertain the stealth of love
Thither sweet love let us hie
Flying
Dying
In desire
Wing'd with sweet hopes and heav'nly fire
Come away , come sweet love
Do not in vain adorn
Beauty's grace , that should rise
Like to the naked morn:
Lilies on the river's side
And fair
Cyprian
Flow'rs new-blown
Desire no beauties but their own
Ornament is nurse of pride
Pleasure
Measure
Love's delight:
Haste then sweet love our wished flight

JOHN DOWLAND

Flow my tears

Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their lost fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my deserts
Are my hopes, since hope is gone.

Hark! you shadows that in darkness dwell,
Learn to condemn light
Happy, happy they that in hell
Feel not the world's despite.

JOHN DOWLAND

Say love if ever thou didst find

Say, Love if ever thou didst find,
A woman with a constant mind,
None but one,
And what should that rare mirror be,
Some goddess or some queen is she,
She and only she,
She only queen of love and beauty.

But could thy fiery poison'd dart
At no time touch her spotless heart
Nor come near?
She is not subject to Love's bow,
Her eye commands, her heart saith 'No',
No and only no
One no another still doth follow.

How might I that fair wonder know
That mocks desire with endless no
See the moon
That ever in one change doth grow
Yet still the same and she is so
So and only so
From Heav'n her virtues she doth borrow

To her then yield thy shafts and bow,
That can command affections so:
Love is free,
So are her thoughts that vanquish thee,
There is no queen of love but she,
She and only she,
She only queen of love and beauty.

Mischief and Melancholy

St Nicolas Church Newbury Tuesday 7 September 7.30pm

JOHN DOWLAND

In darkness let me dwell

In darkness let me dwell; the ground shall sorrow be,
The roof despair, to bar all cheerful light from me;
The walls of marble black, that moist'ned still shall weep;
My music, hellish jarring sounds, to banish friendly sleep.
Thus, wedded to my woes, and bedded in my tomb,
O let me living die, till death doth come, till death doth come.
My dainties grief shall be, and tears my poisoned wine,
My sighs the air through which my panting heart shall pine,
My robes my mind shall suit exceeding blackest night,
My study shall be tragic thoughts sad fancy to delight,
Pale ghosts and frightful shades shall my acquaintance be:
O thus, my hapless joy, I haste to thee.

JOHN DOWLAND

Go crystal tears

Go crystal tears, like to the morning showers,
And sweetly weep into thy lady's breast.
And as the dews revive the drooping flow'rs.
So let your drops of pity be address'd
To quicken up the thoughts of my desert,
Which sleeps too sound whilst I from her depart.

Haste, restless sighs, and let your burning breath
Dissolve the ice of her indurate heart,
Whose frozen rigour, like forgetful Death,
Feels never any touch of my desert,
Yet sighs and tears to her I sacrifice
Both from a spotless heart and patient eyes.
John Dowland: Can she excuse my wrongs?

Can she excuse my wrongs with virtue's cloak?
shall I call her good when she proves unkind?
Are those clear fires which vanish into smoke?
must I praise the leaves where no fruit I find?

No, no: where shadows do for bodies stand,
thou may'st be abused if thy sight be dim.
Cold love is like to words written on sand,
or to bubbles which on the water swim.

Wilt thou be thus abused still,
seeing that she will right thee never?
if thou canst not overcome her will,
thy love will be thus fruitless ever.

Was I so base, that I might not aspire
Unto those high joys which she holds from me?
As they are high, so high is my desire:
If she this deny what can granted be?

If she will yield to that which reason is,
It is reasons will that love should be just.
Dear make me happy still by granting this,
Or cut off delays if that I die must.

Better a thousand times to die,
then for to live thus still tormented:
Dear but remember it was I
Who for thy sake did die contented.

JOHN DOWLAND

Come again

Come again!
Sweet love doth now invite
Thy graces that refrain
To do me due delight,
To see, to hear, to touch, to kiss, to die,
With thee again in sweetest sympathy.

Come again!
That I may cease to mourn
Through thy unkind disdain;
For now left and forlorn
I sit, I sigh, I weep, I faint, I die
In deadly pain and endless misery.

All the day
The sun that lends me shine
By frowns do cause me pine
And feeds me with delay;
Her smiles, my springs that makes my joys to grow,
Her frowns the Winters of my woe.

All the night
My sleeps are full of dreams,
My eyes are full of streams.
My heart takes no delight
To see the fruits and joys that some do find
And mark the storms are me assign'd.

Out alas,
My faith is ever true,
Yet will she never rue
Nor yield me any grace;
Her eyes of fire, her heart of flint is made,
Whom tears nor truth may once invade.

Gentle Love,
Draw forth thy wounding dart,
Thou canst not pierce her heart;
For I, that do approve
By sighs and tears more hot than are thy shafts
Did tempt while she for triumph laughs.

Mischief and Melancholy

St Nicolas Church Newbury Tuesday 7 September 7.30pm

Tue 7

ERROLLYN WALLEN

Peace on earth

And snow falls down on me.
Peace on earth.
The night is dark and soft.
Peace on earth.
The lights that sparkle in the square,
The smoke the lingers in the air.
Peace on earth.
And grace falls down on me.
Peace on earth.
The dark will turn aside.
Peace on earth.
The fires that burn in ev'ry hearth
Do sing out praise of Christmas past.
Peace on earth.
Hear them singing.
Peace on earth.

Ruby Hughes



Holder of a Borletti-Buitoni Trust Award, Shortlisted for a 2014 Royal Philharmonic Society Music Award, Winner of both First Prize and the Audience Prize at the 2009 London Handel Singing Competition Ruby Hughes is also a former BBC New Generation Artist.

For Theater an der Wein Ruby has sung Roggiero in Rossini's *Tancredi*, and Fortuna in *L'Incoronazione di Poppea*. further roles include Euridice in *L'Orfeo* for Aix-en-Provence Festival, Sandrina *L'infedelta delusa* and Narcissa *Philemon und Baucis* at the Musikfestspiele Potsdam Sanssouci, *The Indian Queen* at the Schwetzingen Festival, and Rose Maurant *Street Scene* at the Opéra de Toulon. Most recently she appeared in the title role of Handel's *Theodora* for Potsdamer Winteroper. Festival appearances have included the Bach Fest Leipzig, BBC Proms, Cheltenham, Edinburgh International, La Folle Journée, Gent Festival OdeGand, Göttingen, Marlboro, Lockenhaus, Manchester International, Spitalfields, and West Cork.

She has broadcast and recorded extensively, and has sung under many leading conductors; she is also a keen recitalist working particularly closely with pianists Julius Drake and Joseph Middleton.

Sergio Bucheli



© Simon Perry

Born in Mexico City, Sergio Bucheli started playing the classical guitar before moving to the UK to study at the Yehudi Menuhin School thanks to a bursary funded by the Rolling Stones. In September 2016, Sergio was awarded the ABRSM and Christopher Hogwood Scholarships to pursue

his undergraduate studies at the Royal Academy of Music (RAM) with Elizabeth Kenny where he studied the lute, theorbo and baroque guitar.

A sought after continuo player, Sergio is a member of Harry Bicket's The English Concert and is also a "New Ensemblist" with Jonathan Cohen's Arcangelo. Recent highlights include Wigmore Hall concerts with Arcangelo, Peter Whelan's Ensemble Marsyas and The English Concert featuring soloists such as Alina Ibragimova, Iestyn Davies, Carolyn Sampson and Louise Alder. Sergio also plays with The English Baroque Soloists, Early Opera Company, Irish Baroque Orchestra and recently recorded a Matthew Locke CD with Fretwork.

Sergio is a keen chamber musician and has recently taken part in the 2020 West Wycombe Festival which was held online where Sergio played with Lawrence Power, Timothy Ridout and John Myerscough among others. He also recently performed a programme of English music alongside countertenor Tim Mead for the 2021 Shipwright/Queille Festival.

Sergio is passionate about outreach performance and was the 2020-2021 Wigmore Hall Learning/ Open Academy Fellow alongside his chamber music ensemble "Nobody's Jig".

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Solid Steel Ambassadors

Corn Exchange Newbury Tuesday 7 September 7.30pm

Solid Steel Ambassadors

four steel pans

two percussionists

three-part vocal harmonies

Sponsored by Greenham Trust



An evening of Calypso, Soca, Reggae and Latino classics with the Solid Steel Ambassadors.

The Solid Steel Ambassadors have transported audiences to idyllic sun and rum-soaked Caribbean shores for more than twenty years. They play the most beautifully tuned steel pan instruments and play tunes that are melodically strong.

The band has the history and passion to play traditional Caribbean songs authentically, and the progressive approach that embraces all genres of popular music where great melodies can be found.

Most traditional steel bands principally play 'Caribbean Folk' music consisting of calypso and Harry Belafonte 'island music'- along with some old Latin-American 'standards'.

Solid Steel Ambassadors enjoy playing these wonderful melodies but also meet the modern demand by playing pop and reggae, including professional-standard vocals, in their own unique arrangements.

Solid Steel have performed around 200 different songs over the years.



Consone Quartet

Corn Exchange Newbury Wednesday 8 September 12.30pm

Young Artists Lunchtime Recital 2

Agata Daraskaite	violin	Haydn	String Quartet Op.9 N.4 in D minor
Magdalena Loth-Hill	violin		
Elitsa Bogdanova	viola	Beethoven	String Quartet Op.18 N.6 in Bb Major
George Ross	'cello		

Sponsored by The Headley Trust

JOSEPH HAYDN (1732-1809)

String Quartet in D minor, Opus 9 No. 4

1. *Moderato*
2. *Menuetto*
3. *Adagio cantabile*
4. *Finale: Presto*

The story goes that towards the end of his life Haydn told Artaria, his Viennese publisher, that the published scores of his string quartets should only begin with Opus 9, omitting the first eighteen compositions in this genre. By that time, interest in his music made that an impossibility, even if Artaria remained loyal to his wishes.

However, Haydn's expressed opinion is of the utmost importance to later generations, prompting the question: what is so special about Opus 9? These are four movement works as opposed to five, whose style features the close development of the musical material, rather than the divertimento-like priority of entertainment music. The six quartets of Opus 9 date from the early 1770s, a period when increasingly Haydn's music was becoming individually characterised, composition by composition, as the symphonies of the period readily demonstrate. The intention was for performance within the Esterházy court, but elsewhere too: Haydn is known to have employed copyists for the purpose of extending the dissemination of his music.

The Opus 9 pieces are 'violin quartets', in which the parts are not usually of equal rank, since the first violin tends to dominate. Even so, there are abundant subtleties. For example, the opening movement of the Fourth Quartet might almost be described as experimental, with much freedom of development and tempo, hence the sober reference point of *Moderato*. After this the minuet follows, and has several subtleties of rhythm, particularly in the phrase structure. The slow movement is an eloquent *Adagio cantabile*, while in the finale the music's vitality is remarkable, stemming chiefly from the elaborate development of short phrases.

LUDWIG VAN BEETHOVEN (1770-1827)

String Quartet in B flat major, Opus 18 No.

1. *Allegro con brio*
2. *Adagio ma non troppo*
3. *Scherzo: Allegro*
4. *La Malinconia (Adagio) - Allegretto quasi allegro*

Beethoven's B flat Quartet is a work full of contrasts, not least between the characteristics found in its four movements. The first of them is built out of contrapuntal material, including a first subject consisting of a dialogue between first violin and cello, while also making highly effective use of alternating between major and minor keys.

The *Adagio* is an extended and elaborate structure, its mood wholly elegiac. The *Scherzo*, on the other hand, abounds in vivacity, its subtle rhythmic syncopations never settling to a predictable pulse.

La Malinconia is one of Beethoven's few attempts at direct representation. It is concerned with a state of mind, not a picture or a story, and therefore has an emotional significance. In fact it forms a slow introduction which leads directly into the rondo finale, whose cheerful theme at tempo *Allegro* completely alters the mood.

© Philip Young

Consone Quartet

Corn Exchange Newbury Wednesday 8 September 12.30pm

The Consone Quartet

Formed at the Royal College of Music in London, the Consone Quartet is dedicated to exploring and recreating the sound world of the Classical and early Romantic repertoire on period instruments. Winner of the 2016 Royal Overseas League Ensemble Prize, the Consone Quartet was also awarded two prizes at the 2015 York Early Music International Young Artists Competition, including a place on the 'EEEmerging' Emerging European Ensembles Scheme associated with the Ambronay Festival in France and six other early music festivals across Europe. The quartet are BBC New Generation Artists for the 2019-2021 season, making them the first and only period string quartet to have been accepted onto the scheme in its history.

Recent highlights include an acclaimed debut at London's Wigmore Hall (where they make their return in 2021), performances at Cadogan Hall, St James's Piccadilly, the Queen's Gallery at Buckingham Palace, and at the Cheltenham, Brighton Early Music, Lake District Summer Music, Buxton and King's Lynn Festivals, as well as the Edinburgh Festival Fringe. The Consone Quartet is rapidly gaining international recognition performing in France, Germany, Austria, Bulgaria, Slovenia, the Czech Republic, Belgium, Italy, Switzerland, and last year they completed their debut tour to South America performing across Bolivia and Peru.

In 2020, the quartet has been invited to participate in a special Beethoven celebration hosted by the Academy of the Festival de Aix-en-Provence.

Consone's debut album, featuring music by Haydn and Mendelssohn, was released on the Ambronay Label during the Festival in October 2018 and was followed by a London launch kindly hosted by the Royal Over-Seas League in December. The disc was met with great critical acclaim and was labelled by the Strad as a debut disc, *"that instantly leaps out of the stereo at you as something special"*.

The ensemble regularly collaborates with other musicians such as the Fitzwilliam String Quartet, members of the Hanover Band, Mahan Esfahani, Gillian Keith, Jane Booth, Ashley Solomon, and Colin Lawson, and look forward to working with harpsichordist Justin Taylor for a BBC Radio 3 Lunchtime Concert at LSO St. Luke's in January 2020.

Consone have participated in the "Brighton Early Music Festival Live!" mentoring scheme and in a number of Chamber Studio masterclasses at Kings Place, London.

In 2018, the Quartet was selected to become a Concordia Foundation Artist.



The Carice Singers

St Nicolas Church Newbury Wednesday 8 September 7.30pm

The Bridge of Song

The Carice Singers

George Parris	conductor	Elgar	<i>Go, Song of Mine</i>
Soprano	Margaret Lingas Kirsty O'Neill Danni O'Neill Izzy Gibber	Veljo Tormis	<i>Laulusild (Bridge of Song)</i>
		Jean Sibelius	<i>Venematka (The boat journey)</i>
		Vaughan Williams	<i>Three Shakespeare Songs</i> <i>i) Full Fathom Five</i> <i>ii) The Cloud-capp'd Towers</i> <i>iii) Over Hill, Over Dale</i>
Alto	Sophie Overin Hugh Cutting Rosie Parker Chris Mitchell	Rautavaara	<i>Sommarnatten (The summer night)</i>
		Alex Freeman	<i>Calle sin nombre (Street with no name)</i>
Tenor	Toby Ward Jack Granby Jacob Ewens Hugh Beckwith	Smith Moore	<i>We shall walk through the valley in peace</i>
		Parry	<i>In Praise of Song</i>
		<i>Interval</i>	
Bass	David Le Prevost George Robarts Joel Nulsen Nathan Harrison	Matthew Whittall	<i>Songs of Travel</i>
		Bach	<i>Singet dem Herrn</i>

Sponsored by Mr and Mrs Patrick Hungerford and Mr and Mrs Toby Ward

EDWARD ELGAR (1857-1934)

Go song of mine

Dishevell'd and in tears, go, song of mine,
To break the hardness of the heart of man:
Say how his life began
From dust, and in that dust doth sink supine:
Yet, say, th'unerring spirit of grief shall guide
His soul, being purified,
To seek its Maker at the heav'nly shrine.
In tears, go, song of mine,
To break the hardness of the heart of man.

Guido Cavalcanti trans. D G Rosetti

VELJO TORMIS (1930-2017)

Laulusild

Finnish
Mieleni minun tekevi,
aivoni ajattellevi
lähteäni laulamahan,
saa'ni sanalemahan,
sukuvirttä suoltamahan,
lajivirttä laulamahan.
Sanat suussani sulavat,
puhe'et putoelevat,
kieleni kerkiävät,

hampahilleni hajoovat.
Veli kulta, veikkoseni,
kaunis kasvinkumppalini!
Lähe nyt kanssa laulamahan,
saa kera sanelemahan
yhtelen yhytyämme,
kahta' alla käytyämme;
harvoin yhtelen yhtymme,
saamme toinen toisihimme
näillä raukoilla rajoilla,
poloisilla Pohjan mailla.
Lyökämme käsi kätehen,
sormet sormien lomahan,
lauloaksemme hyviä,
parahia pannaksemme,
kuulla noien kultaisien,
tietä mielitehtoisien,
nuorisossa nousevassa,
kansassa kasuavassa.

Kalevala, 1: 1-28
Mastered by desire impulsive.
By a mighty inward urging,
I am ready now for singing,
Ready to begin the chanting
Of our nation's ancient folk-song
Handed down from by-gone ages.

The Carice Singers

St Nicolas Church Newbury Wednesday 8 September 7.30pm

Wed 8

In my month the words are melting,
From my lips the tones are gliding,
From my tongue they wish to hasten ;
When my willing teeth are parted,
When my ready mouth is opened,
Songs of ancient wit and wisdom
Hasten from me not unwilling.
Golden friend, and dearest brother.
Brother dear of mine in childhood,
Come and sing with me the stories,
Come and chant with me the legends
Legends of the times forgotten,
Since we now are here together.
Come together from our roamings.
Seldom do we come for singing,
Seldom to the one, the other,
O'er this cold and cruel country,
O'er the poor soil of the Northland
Let us clasp our hands together
That we thus may best remember.
Join we now in merry singing,
Chant we now the oldest folk-tune,
That the dear ones all may hear them,
That the well-inclined may hear them.
Of this rising generation.

Translation by John Martin Crawford 1898

Estonian

Kui mina hakkas laulemaie allea, allea
laulemaie, laske maie, alleaa, alleaa.

When I start to sing, alleaa, alleaa
To sing, to spin a yarn, alleaa, alleaa.

JEAN SIBELIUS (1865-1957) ***Venematka (The Journey by Boat)***

Vaka vanha Väinämöinen
laskea karehtelevi
tuon on pitkän niemen päästä,
kylän kurjan kuuluvilta.
Laski laulellen vesiä,
ilon lyöen lainehia.

Neiet niemien nenissä
katselevat, kuuntelevat:
"Mi lieenee ilo merällä,
mikä laulu lainehilla
ilo entistä parempi,
laulu muita laatusampi?"

Laski vanha Väinämöinen,
laski päivän maavesiä,
päivän toisen suovesiä,
kolmannen kosen vesiä.
Laski laulellen vesiä,
ilon lyöen lainehia.

Wainamoinen, ancient minstrel,
Onward steered his goodly vessel,
From the isle of Lemminkainen,
From the borders of the village;
Steered his war-ship through the waters,
Sang it o'er the ocean-billows,
Joyful steered it to Pohyola.

Sturdy old Väinämöinen,
going down rippling waters
passing the point of a long headland,
and coming within earshot of a village,
with a merry song on the waters,
rejoicing on the boat.

The maidenfolk at the end of the headland
watched and listened:
"What joyful strains come off the waters?
What song is this that comes from the boat?
A joy which surpasses any other joy?
A better singing than any other?"

Onward old Väinämöinen,
Onward one day on lakes,
A second day through marshes,
A third day down the rapids.
with a merry song on the waters,
rejoicing on the boat.

Translation by Jaakko Mäntyjärvi, 2021

RALPH VAUGHAN WILLIAMS (1872-1958) ***Three Shakespeare songs***

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! now I hear them,—ding-dong, bell.

The Tempest Act 1 Scene 2

The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind: We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

The Tempest Act IV Scene 1

Over hill, over dale,
Thorough bush, thorough briar,
Over park, over pale,

The Carice Singers

St Nicolas Church Newbury Wednesday 8 September 7.30pm

Thorough flood, thorough fire
I do wander everywhere.
Swifter than the moonè's sphere;
And I serve the fairy queen,
To dew her orbs upon the green.
The cowslips tall her pensioners be;
In their gold coats spots you see;
Those be rubies, fairy favours,
In those freckles live their savours:
I must go seek some dew-drops here,
And hang a pearl in every cowslip's ear.

EINOJUHAN RAUTAVAARA (1928-2016) **Sommarnatten (Summer Night)**

Dansen gick på bron, ljus var natten.
Ant han dansa med mig,
Ant han vandra med mig,
Ant han ville ändå inte ha mig.
Dansen gick på bron, ljus var natten,
forsens skum flöt bort på älvens vatten.
Sommaren sjöng i blodet, varm var natten,
stjärnorna tändes över vatten, i sommarnatten.
Åren gingo i långdans, minnen gingo i ringdans,
sist blev sommarro för den som längtat.

There was dancing on the bridge and the night was clear.
Might he dance with me?
Might he stroll with me
though he would have me not?
There was dancing on the bridge and the night was clear,
the river brimmed with the rapid's white foam.
The blood was filled with the song of summer,
the night was warm, stars twinkled over the water in the summer night.
Years faded in the reel, memories in the morris,
and a summer peace came to her who yearned.

ALEX FREEMAN (1972-) **Calle sin Nombre**

"I cried during the nights in the shelter," she wrote in Spanish. "I spent all night crying, asking God for us to be together again."
- Propublica Illinois, Sept 10 2018

"I call and call and no one will tell me where he is."
- PBS June 18 2018

"I didn't know where my mother was", said Griselda, 16, of Guatemala, who entered the U S with her mother in the McAllen, Texas, area. "I saw girls ask where their mothers were, but the guards would not tell them."
- Associated Press July 17, 2018

"The official told me, 'Sign here, and you will be deported together'. They tricked me," Mr Perez said in a phone interview from his indigenous village in Guatemala. "Now," he said, "whenever we talk, Yanci asks me, 'Why did you leave me, Papito?'"
- New York Times, July 27, 2018

... Immers, a boy from Honduras who was separated from his parents ... and placed with a foster family in Michigan for 73 days. Video of Immers' reunion with his mother shows him recoiling from and trying to escape from her. "It felt like he wasn't my son any more. It felt like a nightmare," said Gladys, Immers' mother.
- DHS Psychiatrist Dr Pam McPherson, 60 Minutes, Nov. 26, 2018.

This week the government provided [the A. C. L. U.] with information about 120 deported families that was not particularly useful, including several addresses that referred to "calle sin nombre" (street without a name).
- The New York times. Aug. 3, 2018

The New Colossus

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles. From her beacon-hand
Glows world-wide welcome; her mild eyes
command

The air-bridged harbor that twin cities frame.
"Keep, ancient lands, your storied pomp!" cries she
With silent lips. "Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse of your teeming shore.
Send these, the homeless, tempest-tost to me,
I lift my lamp beside the golden door!"

Emma Lazarus 1883

UNDINE SMITH MOORE (1904-1989) **We shall walk through the valley in peace.**

We shall walk through the valley in peace
If Jesus Himself shall lead us
We shall walk through the valley in peace

There will be no trials there
If Jesus Himself shall lead us,
We shall walk through the valley in peace
Words Traditional

The Carice Singers

St Nicolas Church Newbury Wednesday 8 September 7.30pm

HUBERT H PARRY (1848-1918)

In Praise of Song

Should there be some hapless wights
Pleasure-worn to weariness,
And destitute of life's delights,
Let them sing a song or twain,
'Twill hearten them to cheeriness
And make them feel alive again.

Should men's lives be shorn of mirth,
Wreck'd by Fate's unkindliness,
And their days of little worth,
Let them seek in Music peace,
To wean them from their hopelessness,
And so from sorrow find release.

When our days are full of joy,
Brimming o'er with gladness and good,
And forgot is all annoy,
Singing still will tell the tale,
Singing still will fit the mood,
With delight that cannot fail.

Though rivals in song,
In song we unite:
Were our deeds e'er so wrong,
Our song must be right.
It uplifts us, unbinds us,
Wherever it finds us,
And helps us all day
To rejoice on our way.

Words by the composer

MATTHEW WHITTALL

Songs of Travel

I. Home no more home

Home no more home to me, whither shall I wander?
Hunger my driver, I go where I must.
Cold blows the wind over hill and heather;
Thick drives the rain, and my roof is the dust.
Loved of wise men was the shade of my tree.
The true word of welcome was heard at the door –
Dear days of old, the faces in firelight,
Kind folks of old, come again no more.

Home was home then, full of kindly faces,
Home was home then, happy for a child.
Fire in the windows bright glittered on the moorland;
Song, tuneful song, built a palace in the wild.

Now, when day dawns on the brow of the moorland,
Lone stands the house, and the chimney-stone is cold.
Lone let it stand, the friends all departed,
The kind hearts, the true hearts, that loved the place
of old.

Spring shall come again, calling up moorfowl,
Spring shall bring the sun and rain, bees and flowers;
Red shall the heather bloom over hill and valley,
Soft flow the stream through the even-flowing hours;
Fair the day shine as it shone on my childhood –
Fair shine the day on the house with open door;
Birds come and cry there and twitter in the chimney –
But I go forever and come again no more.

II. In the highlands

In the highlands, in the country places,
Where the old plain men have rosy faces,
And the young fair maidens
Quiet eyes;
Where essential silence cheers and blesses,
And for ever in the hill-recesses
Her more lovely music
Broods and dies.

O to climb again where erst I haunted;
Where the old red hills are bird-enchanted,
And the low green meadows
Bright with sward;
And when even dies, the million-tinted,
And the night has come, and planets glinted,

Lo, the valley hollow,
Lamp-bestarred!
O to dream, O to wake and wander
There, and with delight to take and render,
Through the trance of silence,
Quiet breath;
Lo! for there, among the flowers and grasses,
Only the mightier movement sounds and passes;
Only winds and rivers,
Life and death.

III. The infinite shining heavens

The infinite shining heavens
Rose and I saw in the night
Uncountable angel stars
Showering sorrow and light.

I saw them distant as heaven,
Cold and shining and dead,
And the idle stars of the night
Were dearer to me than bread.

Night after night in my sorrow
The stars stood over the sea,
Till lo! I looked in the dusk
A star had come down to me.

The Carice Singers

St Nicolas Church Newbury Wednesday 8 September 7.30pm

IV. Give me the sun

Sing me a song of a lad that is gone,
Say, could that lad be I?
Merry of soul he sailed on a day
Over the sea to sky.

Islands astern, storm on the port,
Sun on the starboard bow.
Glory of youth glowed in his soul:
Where is that glory now?

Give me again all that was there,
Give me the sun that shone!
Give me the youth, give me the soul,
Give me the life that's gone!

Billow and breeze, islands and seas,
Mountains of rain and sun,
All that was good, all that was fair,
All that was me is gone.

V. Evensong

The embers of the day are red
Beyond the murky hill.
The kitchen smokes: the bed
In the darkling house is spread:
The great sky darkens overhead,
And the great woods are shrill.
So far have I been led,
So far I have followed,
And wondered still.

Let now my soul in this substantial world
Some anchor strike. Be here my body moored;
This spectacle immutably from now
The picture in my eye; and when time strikes,
And the green scene goes on the instant blind –
The ultimate helpers, where my horse to-day
Conveyed me dreaming, bear my body dead.

The breeze from the enbalméd land
Blows sudden toward the shore,
And claps my cottage door.
I hear the signal – I understand.
The night comes.
I will eat and sleep and will not question more.

I have trod the upward and the downward slope;
I have endured and done in days before;
I have longed for all, and bid farewell to hope;
I have lived and I have loved, and now I close the door.

(Compiled and adapted by Matthew Whittall)
Robert Louis Stevenson

JOHANN SEBASTIAN BACH (1685-1750)

Singet dem Herrn

1. Chorus

Singet dem Herrn ein neues Lied,
die Gemeinde der Heiligen sollen ihn loben.
Israel freue sich des, der ihn gemacht hat.
Die Kinder Zion sei'n fröhlich über ihrem Könige,
sie sollen loben seinen Namen im Reihen;
mit Pauken und mit Harfen sollen sie ihm spielen.

Psalm 149:1-3

Sing to the Lord a new song!
The congregation of the saints shall praise Him,
Israel rejoices in Him, who has created it.
Let the children of Zion be joyful in their King.
Let them praise His name in dances,
with drums and harps let them play to Him.

2. Chorale with Aria

Chorale

Wie sich ein Vater erbarmet
über seine junge Kinderlein,
so tut der Herr uns allen,
so wir ihn kindlich fürchten rein.
Er kennt das arm Gemächte,
Gott weiß, wir sind nur Staub,
Gleich wie das Gras vom Rechen,
ein Blum und fallend Laub.
Der Wind nur drüber wehet,
so ist es nicht mehr da,
Also der Mensch vergehet,
sein End, das ist ihm nah.

Aria

Gott, nimm dich ferner unser an,
denn ohne dich ist nichts getan
mit allen unsern Sachen.
drum sei du unser Schirm und Licht,
und trügt uns unsre Hoffnung nicht,
so wirst du's ferner machen.
Wohl dem, der sich nur steif und fest
auf dich und deine Huld verläßt.

Chorale: Nun lob, mein Seel, den Herren," v. 3

Aria: Johann Gramann

Chorale

Just as a father has compassion
for his young, little children
so does the Lord treat us, the poor,
so we fear him purely, like children.
He recognizes poor humanity,
God knows we are but dust,
just like grass from a rake,
a blossom or a fallen leaf.
The wind simply blows it about

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and it is there no more.
So too the human passes away,
his ending is nigh.

Aria
God, accept us furthermore,
for without you there is nothing done
toward any of our concerns.
Thus be our shield and light,
and lest our hopes deceive us,
you will continue to do so.
Blessed be the one, who fast and firm
surrenders himself to you and your grace.

3. Chorus

Lobet den Herrn in seinen Taten,
lobet ihn in seiner großen Herrlichkeit.
Alles was Odem hat, lobe den Herrn,
Halleluja!

(Psalm 150:2, 6)

Praise the Lord for his acts,
praise him in his great splendour!
Let all that has breath praise the Lord.
Hallelujah!

EDWARD ELGAR (1857-1934) Go, Song of Mine

The years around the turn of the twentieth century were a golden age for choral singing in England. Across the country, improvements in public and private transport made it easier to meet for rehearsals and concerts, while home-made entertainment was still the order of the day and the impact of recording and broadcasting still lay in the future. Cathedrals and parish churches maintained a centuries-old tradition, to be joined during the nineteenth century by choral societies catering for the increasingly prosperous and cultivated middle class in the growing towns and cities. Around the turn of the twentieth century, a stimulus was given to smaller local choirs by the growth of the competitive festival movement. Scholars and researchers were collecting folk songs and editing long-neglected music, whilst the composers and publishers of the day responded with enthusiasm to the demand for new repertoire for churches, choral societies and competitions.

Between 1890 and 1933 Elgar wrote over 40 part-songs, which not only served the country's singers but also conveyed some of his most personal thoughts. Go, Song of Mine, dating from 1909 and first performed at the Three Choirs Festival in Hereford, is one of the most intensely felt. Starting 'Lento e solenne' – slowly and solemnly – the music hesitates as it starts its message. Tenors, marked 'very expressive', repeat each line as if from the composer

himself, Hope brings with it a major key and aspirational phrases that overtake each other, eventually taking the sopranos to a sustained line at the top of their range and then slowly descending to a reminder of the opening. The brief, quiet final 'Go' leaves the message hanging in the air.

VELJO TORMIS (1930-2017) Laulusild (Bridge of Song)

The Estonian Veljo Tormis is not a familiar figure on British concert programmes, but he holds a place as one of the great European choral composers of the last hundred years. After studying at the Tallinn and Moscow conservatories, he spent some time in 1962 in Hungary, where the work of Bartok and Kodaly had given new life to centuries-old folk music. Almost single-handedly, through extensive travels and research, Tormis went on to revive the ancient Regilaul style of Estonian singing, which he describes as 'a very old, pre-Christian culture, shamanistic in its essence, very close to nature in the ecological sense'.

Tormis's output as a composer is almost entirely choral, comprising hundreds of works based directly or stylistically on the ancient models. Under the communist regime, he had to tread a careful path between using vernacular folk music (the authorities approved) and promoting a sense of Estonian nationalism (they disapproved). More recently, his music has been more widely available, and attracted commissions from the King's Singers and the Hilliard Ensemble.

'Laulusild' ('Bridge of Song') creates a symbolic bridge between Estonia and Finland, by setting the opening lines of two national epics, the Kalevala from Finland and the Kalevipoeg from Estonia. To a steadily pacing metre of five beats in each bar, half the choir sing the narrative of the Kalevala to a simple but vigorous rising and falling phrase, soon to be joined by the other singers declaiming the Estonian words. In an impressive musical 'bridge' the sound rises to fortissimo before falling away to a gently humming finish.

JEAN SIBELIUS (1865-1957) Venematka

Although he is known more widely for his orchestral music, Jean Sibelius composed choral works throughout his long career, notably for the massed festivals and teaching activities of the Finnish Folk Educational Society. 'Venematka' is one of the earliest, and his first to be performed in public. A setting of words from the Kalevala, it was composed in 1893 for the tenth anniversary of the Helsinki University Chorus (all male, of course, at the time). According to

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Sibelius's report, the music 'hit the audience like a bombshell'. And well it might. Ignoring the niceties of nineteenth-century musical training, the choir sings in powerful rhythmic unison, with abrasive chords and unexpected turns of harmony. In Sibelius's hands, the choir are not simply singing about boatmen, but as boatmen; they might be plying the oars as they sing. Sibelius himself made the mixed choir arrangement in 1915, after a version had appeared that he disliked. The mixed voices have the advantage that the direct speech of the daughters can be allotted to the sopranos, over a background of wordless accompaniment.

RALPH VAUGHAN WILLIAMS (1872-1958) **Three Shakespeare Songs**

- 1 *Full Fathom Five*
- 2 *The Cloud-Capp'd Towers*
- 3 *Over Hill, Over Dale*

Like Sibelius, Ralph Vaughan Williams composed choral music throughout his long career; he was over 70 when he wrote these delicate, subtle Shakespeare settings – his age and experience showing only in his perfect control of the medium.

The songs arose out of a request in 1951 to write a test piece for the Federation of Music Festivals. The composer had declined, apparently with some force, but the seed was sown and he sent the three songs later with the brief message, 'Here are three Shakespeare settings. Do what you like with them.'

The songs are perfect miniatures. The first captures the moment early in *The Tempest* when shipwrecked Ferdinand is comforted by the sound of supernatural music, with an inspired choral impression of bells; the chiming opening and closing sections are made of just five notes – F, G, A, C and D flat. A vision of mystery follows; Vaughan Williams associated these lines, spoken by Prospero later in *The Tempest*, with the mystical epilogue of his recently-completed *Sixth Symphony*. The lightness of fairyland returns in the final song; Puck's folk origins are caught in the dancing, pentatonic melody and his shape-shifting in the strange 'augmented' chord with which the song begins and ends.

EINOJUHANI RAUTAVAARA (1928-2016) **Sommarnatten**

Einojuhani Rautavaara was the leading Finnish composer of his generation and one of the most important Scandinavian composers since Sibelius. He studied in Finland and the USA and experimented with avant-garde and serial technique before developing his own eclectic style. He wrote operas, symphonies, concertos and many choral works,

including a carol commissioned by King's College, Cambridge for their annual service. Titles such as *Book of Visions* and *Angel of Light* hint at a mystical side to his character – 'a taste for the infinite', as he put it.

Composed in 1975 'Sommarnatten' sets words in Swedish by the Finnish poet Ernst Viktor Knape describing dancers on a bridge during the long evenings and mild nights of the Scandinavian summer. In an atmospheric picture, contemporary harmonies and vocal textures are blended with phrases from Finnish-Swedish folk melodies. The music develops as a layered collage, with broad melodies under an ostinato of bright upper voices and a middle section of more lively interactive part-writing.

ALEX FREEMAN (1972-) **Calle sin nombre (Street with no name)**

Alex Freeman grew up in Raleigh, North Carolina, where at the age of 13 he became interested in composing. He left North Carolina in 1990 to study at the Eastman School of Music, moving on to Boston to study with Lukas Foss and teach young composers at the Boston University Tanglewood Institute. In 1998 he began his doctoral studies at the Juilliard School in New York. Work on Sibelius took him to Finland on a Fulbright Full Fellowship, and he moved to Helsinki in 2001 to research Sibelius's sketches and study composition with Eero Hämeenniemi at the Sibelius Academy. Dr Freeman now composes full-time and lives with his wife and children in Finland.

Calle sin nombre is an emotionally and politically charged work setting the words of parents and children separated by the immigration rules of the Trump administration on the US/Mexican border. Their voices are introduced one by one, building in layered textures to a collective outcry. Insistently repeated words and phrases mirror their feeling of being trapped in the situation. At the centre of the work, with a sense of bitter contrast, the choir quietly recalls the closing lines of the poem by Emma Lazarus inscribed on the Statue of Liberty, welcoming the dispossessed.

In a note in the score, Alex Freeman writes: The texts of *Calle sin nombre* are drawn from first hand accounts of families seeking asylum who are victims of the policies of family separation aggressively and abruptly enacted by the administration of President Donald John Trump. These desperate words tread with bare feet across shards of fragmented lines from Emma Lazarus's *The New Colossus* (the iconic poem enshrined at the base of the Statue of Liberty). My hope for this work is that it promotes contemplation of the discrepancy between what most of us think we

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are (or maybe aspire to be) as a nation and who we actually are at this moment in history.

From my seat of privilege as a white male with dual American and Finnish citizenship, I would dare not attempt to give voice to these souls. No, I have no right. But what I can express first hand, what is most certainly an ongoing experience for me and for tens of millions of Americans who comprehend the barbarity of this cynical strategy, is an ongoing storm of deep shame, outrage and helplessness. These actions are inexcusable and we are all culpable. While I do not generally consider my work activist, I think anyone who has a means to do so should tell this story when they can, however they can.

UNDINE SMITH MOORE (1904-89) **We Shall Walk Through the Valley in Peace**

Undine Smith Moore earned herself the title of 'the Dean of Black Women Composers' through a life divided between performance, composition and teaching. Born in Virginia, the grand-daughter of slaves, she grew up in a household where, she said, 'music reigned'. Though her parents sang traditional music around the house, her musical education was classical. Racial attitudes limited her early expectations: "In my childhood or even in college," she said, "I would not have thought of calling myself a composer or aspiring to be one." Despite that, she won a scholarship to study at the Juilliard School of Music – the first graduate of Fisk College to do so – and went on to found the Black Music Centre at Virginia State College. In later years she received an honorary doctorate and many awards for her services to music.

Smith Moore's early compositions experimented with twentieth-century techniques, but in the long run she acknowledged only 'black music and Bach' as influences. Her largest-scale work, *Scenes from the Life of a Martyr*, commemorating the life of Martin Luther King, was performed at Carnegie Hall in 1982. 'We shall Walk Through the Valley in Peace' frames the traditional melody with a phrase that introduces each section of the choir, setting the scene for an arrangement that has the contrapuntal interest and the integrity of a Bach chorale.

CHARLES HUBERT PARRY (1848-1918) **In Praise of Song**

Hubert Parry was one of the vanguard who paved the way for the British musical renaissance in the late nineteenth and early twentieth centuries. Active in many spheres, he held posts as director of the Royal College of Music and professor of music at Oxford University, wrote influential books on the history of

musical styles and composed prolifically, particularly for the country's choral societies. Bernard Shaw, reviewing for *The World* in the 1890s, might dismiss his major works as 'sham classics', but his settings of substantial and 'improving' texts encouraged the idea that music-making was an ethical as well as an aesthetic and social activity.

'In Praise of Song' shows Parry putting the same point in genial mood. The song is headed 'Written and composed expressly for the Berks, Bucks and Oxon competitive Musical Festival, Oxford, 1904'. In mock antique style, Parry's words sing the praises of music whether we are feeling low or merry, and then play on the conceit of simultaneous rivalry and common purpose in a choral competition. The choral writing is accessible but packed with instructions about dynamics and tempo for the competition adjudicator to look out for, and sets the choir an extra challenge when, at the mention of rivalry, it splits into double chorus.

MATTHEW WHITTALL (1975-) **Songs of Travel**

- i. *Home no more home*
- ii. *In the highlands*
- iii. *The infinite shining heavens*
- iv. *Sing me a song*
- v. *Evensong*

Canadian-Finnish composer Matthew Whittall began his studies in Montreal. He earned degrees in performance and composition from Vanier College, the University of Massachusetts, Amherst and Stony Brook University, before settling in Finland in 2001. He studied at the Sibelius Academy, where he received his Doctor of Music degree with honours in 2013 and where he now teaches composition and orchestration. Whittall's prolific output covers a wide variety of genres, particularly for orchestra, voice, chorus, chamber groups and solo instruments, with occasional forays into electronics. His works have been commissioned by the Helsinki Philharmonic, the Finnish Radio Symphony, the Helsinki Chamber Choir the Toronto Symphony Orchestra and Canada's National Arts Centre Orchestra. In 2013, his work "Dulcissima, clara, sonans", a setting of poetry of Hildegard of Bingen for soprano and orchestra, won Finland's highest composition award, the Teosto Prize.

Matthew Whittall writes: 'My collaboration with conductor George Parris began when I heard his recording with the Carice Singers of Hubert Parry's *Songs of Farewell*, and remarked to him that I'd always wanted to write a large-scale choral song cycle in English along those lines. Having rediscovered Robert Louis Stevenson's *Songs of Travel* at a very low

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point in 2018, I thought they would be the ideal basis for such a venture, perhaps even a companion piece to Parry's. The poems' pervasive tone of loss and rootlessness, far from being depressing, were somehow a great comfort. Amid the isolation of 2020, they acquired a new urgency for me, and once again became a vehicle for healing. The shape and main ideas for the piece formed in large part on an extended hike in the perpetual light of Finnish Lapland that summer, a trek during which grief would move slowly toward acceptance.

'The cycle is anchored at each end by two expansive songs, for which I adapted the poetry in small ways to make it more personal, with minor deletions where the musical setting demanded it. The opening song, 'Home no more home', presents a simple, ambiguously modal tune at the outset, before sending out tendrils in searching, halting rhythms, a slow, reluctant tread off into the hills, clouded by memory. The middle three songs are brighter in tone, attempting to find solace in a variety of places – in the land, in the firmament, on the sea – but all ultimately turn reflectively inward. 'In the highlands' touches on a number of folk traditions, including bagpipe-like strains and a Swedish herding call known as *kulning*. 'The infinite shining heavens' is a rapt, glowing meditation on the night sky. 'Give me the sun' is an original setting of Stevenson's lyrics for the popular 'Skye Boat Song', with fragments of the original tune ghosted here and there throughout the texture. The final movement, 'Evensong', combines three poems on the theme of leave-taking. Here the tone of melancholy becomes one of gentle resignation, not to an ending, but an acceptance of suffering, and of transience.

'Songs of Travel was jointly commissioned by the Carice Singers and Spira Ensemble with the assistance of the Madetoja fund, and is dedicated to George Parris.'

© Matthew Whittall

JOHANN SEBASTIAN BACH (1685-1750) Singet dem Herrn

A CD cover of *Singet dem Herrn* shows the well-known portrait of Bach, serious, middle-aged, bewigged. Another cover for the same work shows a tightrope performer, balanced on one foot, his arms and outstretched leg held confidently in an apparently precarious situation. Of the two, it's the tightrope dancer who better gives us a foretaste of this astonishing music.

No one knows why Bach wrote *Singet dem Herrn*. Painstaking research into the watermarks of Bach's

manuscript paper has tracked the work down to 1726-7, a few years after he took up his last position, directing the music and the choirs at the Thomaskirche and three other churches in Leipzig. Motets were not part of the normal Lutheran liturgy, but might be requested for special occasions, from birthdays and name days to funerals and memorial services. But there is no evidence on the record or in the chosen texts to suggest any of these, leading to speculation that Bach might have written it as an exercise for his choristers, since it covers every style from four-part chorale to eight-part fugue. Whatever the occasion, he went far beyond the call of duty in the size and complexity of the work – a habit that had already brought him a rebuke from church authorities in more than one employment.

The work opens like an instrumental concerto, with the second choir repeatedly announcing the call to 'Sing!' in block chords, while the upper parts of the first choir weave a soloistic counterpoint, singing to a single syllable in long melismas. The choirs switch parts and then alternate in antiphonal phrases. In the midst of all the activity, first sopranos embark on a long, freewheeling fugue subject that falls through the parts and rises again, returning eventually to conclude the movement in the concerto style in which it started.

The second movement provides a complete contrast – a quiet, sustained meditation that interleaves the lines of a chordal chorale with the gentle and increasingly expansive phrases of an 'aria' set in free counterpoint.

The final section, setting jubilant words from Psalm 150, opens with the music bouncing from one choir to the other before they join forces in a concluding fugue. The subject, again in driving semiquavers, rises this time from the basses, giving the sopranos (or, in Bach's day, boy trebles) a brief rest before their taxing final section – set in a high register, leaping unpredictably and finally hitting top B flat on their way to the safety of the final cadence.

© Philip Young

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The Carice Singers is emerging as one of the most distinctive vocal ensembles in the UK, defined by its unique sound and imaginative choice of repertoire. The choir has been praised for its "captivating interpretations" (*Choir & Organ Magazine*) and "beauty of tone and musicality which few can match" (*Gramophone Magazine*).

Founded by George Parris in 2011 and named after Elgar's only child, the group achieved recognition early on through a trio of recordings for the Naxos label containing music by British composers Bax, Delius, Ireland, Moeran, and Warlock. The choir was soon registered as a charity with the aim of supporting early-career ensemble singers while also promoting curiosity and appreciation for its ever-widening repertoire amongst people of all ages.

George Parris



George Parris studied music at the University of Cambridge followed by a Master's in Musicology at the University of Oxford. In 2017 he moved to Finland to begin studying Choral Conducting at the Sibelius Academy in Helsinki. As well as being Artistic Director of The Carice Singers, he is also Artistic Director of the

award-winning Finnish choir Spira Ensemble and Choir Director at Olaus Petri Church in Helsinki. Parris has been invited to work with the Croatian Radio Choir, Helsinki Chamber Choir, and Coro Casa da Música in Portugal. In 2022 he will be an Associate Conductor of Ex Cathedra.

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Dominic Alldis Trio

Corn Exchange Newbury Wednesday 8 September 7.30pm

A Tribute to Jacques Loussier

Dominic Alldis pianist & arranger
Andrew Cleyndert double bass
Martin France drums

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arranged for jazz piano trio.

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David McCleery, Artistic Director, St. James's Piccadilly

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The Dominic Alldis Trio explores the meeting point of two worlds: classical music and jazz. These three diverse and accomplished musicians bring a contemporary approach to famous themes from classical music and opera, taking inspiration from the Jacques Loussier Trio, Dave Brubeck Quartet and Bill Evans Trio. Their concerts appeal to both classical and jazz audiences who enjoy chamber music, jazz and the timeless art of improvisation.

This evening they will pay tribute to the legendary French jazz pianist Jacques Loussier, whose subtle blending of jazz and classical music led to a new musical genre called '*third stream*'. Jacques Loussier sadly passed away in 2019.

Previous engagements have included concerts at the Royal Albert Hall Elgar Room, South Bank Centre, London Jazz Festival, St. James's Piccadilly as well as numerous festivals, jazz clubs and music societies across the UK and abroad.

Dominic Alldis

Dominic (piano) is a Steinway Artist, composer and professor at the Royal Academy of Music. His performing career has taken him from solo concerts at the Purcell Room in London's South Bank Centre, through chamber concerts at the Wigmore Hall to appearances at major jazz venues including the Pizza Express Jazz Club and Ronnie Scott's. He is uniquely placed as an experienced jazz and classical performer, and many of his musical projects explore the meeting points of these two musical worlds.
www.dominicalldis.com

Andrew Cleyndert

Andrew (double bass) has toured with bands led by many of the major figures of British and American jazz, including Bobby Wellins, Don Weller, Red Rodney, Bud Shank, Gene Harris and Annie Ross. In the early 90s he became a member of the Ronnie Scott Quartet and later bassist for the British jazz legend Stan Tracey. Andrew and Dominic have performed and recorded together in numerous ensembles since 1985.
www.triorecords.co.uk

Martin France

Martin (drums) has played with many of the world's finest jazz musicians in over forty countries worldwide. A turning point in his early career was his role within the Eighties big band Loose Tubes, where he began a longstanding partnership with many of its members, in particular jazz composer and pianist Django Bates. Martin has performed and recorded with Elvis Costello, David Gilmour, John Taylor, Kenny Wheeler, Dave Holland and Lee Konitz.
www.martinfrance.co.uk

Antonio Stradivari's 'Messiah'

St Nicolas Church, Newbury Thursday 9 September 11.00am

A talk by Colin Henderson

Colin Henderson Senior Curator of European Art
Ashmolean Museum

A talk on stringed instruments in the Ashmolean Museum by Colin Henderson

Supported by the Friends of the Newbury Spring Festival

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Colin Harrison will discuss the collection of stringed instruments in the Ashmolean Museum, Oxford, presented by the firm of W.E. Hill and Sons between 1939 and 1948. He will make particular reference to the most famous violin in the world, Antonio Stradivari's *Messiah* of 1716. It acquired its nickname because an earlier owner was always promising to show it, but never did. Its fame is due not only to its extraordinarily fine condition, but to its almost unmatched beauty. Indeed, various attempts have been made to discredit it as a fake, which were finally laid to rest following scientific examination in Cremona in 2016.

During his lifetime in Cremona, in what is now northern Italy, Antonio Stradivari created violins of several patterns that have been much imitated and are still the preferred instruments of many players. This example is the so-called 'Messiah' that was made when he was at the height of his powers, making instruments that have never been bettered. It owes its great fame, however, not to the sounds that it makes but to the astonishing condition in which it survives. It is not entirely untouched. The neck was lengthened and the pegs, bridge and tailpiece were added in the 19th century. The varnish, however, is almost unworn, the carving is as crisp as the day it was made and the painted edge-work on the scroll survives intact.

The violin owes its condition to the fact that it has always been a collector's piece. It was probably initially purchased by a collector, Cozio di Salabue, from one of Stradivari's sons. In the 1820s Salabue sold it to Luigi Tarisio, a dealer and collector from Piedmont, who kept it in a case in Italy, but boasted of it to his friends in Paris. It was this that earned it the name by which it is now known because, like the Messiah, it was eagerly expected but did not appear. In 1855 it was bought by Jean-Baptiste Vuillaume, a maker and dealer in violins, who kept it in a glass case. It was later bought by the firm W.E. Hills and Sons, to whom the Ashmolean owes its collections of stringed instruments



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Castalian String Quartet

St Nicolas Church Newbury Thursday 9 September 7.30pm

Castalian String Quartet

Sini Simonen violin
Daniel Roberts violin
Charlotte Bonneton viola
Christopher Graves 'cello

Beethoven Quartet in D minor Op 18 No 3
Janacek String Quartet No 1 Kreuzer Sonata
Mendelssohn String Quartet in F minor op 80

'richly romantic energy and passion' Strad Magazine.

"a feisty group, with a real personality and strong interpretative ideas." Andrew Clements, The Guardian.

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LUDWIG VAN BEETHOVEN (1770-1827)

String quartet in D major op. 18 no. 3

- 1 Allegro
- 2 Andante con moto
- 3 Allegro
- 4 Presto

Beethoven famously left Bonn for Vienna in 1792 with the words of his patron Count Waldstein written in his autograph book and no doubt ringing in his ears: 'You will receive Mozart's spirit from the hands of Haydn'. Mozart had died the previous year; Haydn was very much alive, the grand old man of Austrian, indeed European, music, and the plan was for Beethoven to study with him. Beethoven certainly learned much from the older man's music, but the actual tuition turned out to be a disappointment.

Beethoven carried letters that gave him an entrée into Viennese musical circles, but once there he had to make his own name. At first it was his brilliance as a pianist and improviser that impressed – a brilliance to which the rough edges of his character perhaps added extra spice. Success as a composer, however, was his goal; the pattern of his compositions show him setting about Count Waldstein's prophecy with care and determination. He responded to Mozart's work in a spirit of perhaps rash emulation with string trios and the quintet for piano and wind, but when it came to the genres in which Haydn still excelled – the symphony and string quartet – he was more circumspect.

Work on Beethoven's first string quartets – the six of op. 18 – did not start until 1798, and three more years passed before they were published – years during which, as he wrote to his friend Karl Amenda, he had 'only now learned how to write string quartets'. Even the paper he used suggests that he was taking things with a new seriousness; his sketches are in a stitched manuscript book rather than on loose sheets.

The D major quartet, though published as no. 3, appears to have been the first to be composed. If

Beethoven the pianist could give the impression of an angry young man, this quartet is an exercise in relaxed accomplishment, full of beauty, interest and energy whilst staying largely within accepted boundaries. That is not to say that the music is predictable. Beethoven is already a master at melodic asymmetry and harmonic surprise.

The first movement opens with two long notes; is this really a fast movement? what key is it in? are these notes the theme or just an upbeat, an intake of breath? As the momentum of the music builds, we reach the customary key for a second theme, but the harmony and texture mist over and we find ourselves in a syncopated tune in C major before swerving back to the expected key. In such a shifting landscape, clear signposts are essential; an abrupt set of single chords marks the principal junctions. A very different turning marks the end of the short development section; having wound up to a dramatic fortissimo chord in the 'wrong' key, a held bass note from the harmony is simply reinterpreted to lead into the return of the theme. It is a piece of harmonic sleight of hand that Haydn had used, though never so dramatically.

The second violin, playing sonorously on its lowest string, leads with the melody at the start of the second movement, set in the warm, but surprisingly distant key of B flat major. There are dramatic contrasts of key, texture and dynamics, creating tensions that are worked out at length after the return of the main theme and reverberate through the final bars, where pulsing rhythms give way to hushed, isolated chords.

Haydn had already accelerated the old minuet and christened the new dashing triple-time movement 'scherzo', but Beethoven simply marks his third movement Allegro. The eight-bar opening arrives at a cadence in an unexpected minor key, and the next section is thrown off balance with pauses and off-beat accents. After a middle section in which violins

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exchange flights of fancy, the first section would normally be repeated, but Beethoven writes out a newly scored version with the melody highlighted in octaves.

If the opening of the Finale reminds us of Jesús González Rubio's irrepressible Mexican Hat Dance, that is maybe no bad thing; Beethoven's music is no less irrepressible, a ribbon of flying notes interrupted only by startling *fortissimo* unisons. The harmony is no less buoyant than the rhythm, teasing the ear with changes of direction and delaying cadences that finally happen with a delicious sense of arrival. The elements of the theme are thrown around in the central development and again in the closing bars, at first forcefully and then in a throw-away whisper. After the last note Beethoven writes a bar's rest with a pause – his phrasing includes that moment of hushed appreciation before the applause breaks out!

LEOŠ JANÁČEK (1854-1928)

String quartet no. 1, after Tolstoy: The Kreutzer Sonata

- 1 *Adagio – Con moto*
- 2 *Con moto*
- 3 *Con moto – Vivo – Andante*
- 4 *Con moto – (Adagio) – Più mosso*

Coming from several generations of Moravian teachers and musicians, Leoš Janáček graduated from the Brno Teacher Training Institute and quickly became involved in the musical life of the city, combining this with periods of study in Prague, Leipzig and Vienna. He conducted the Brno monastery choir and a working men's choral society; he founded an organ school, and started a journal to review the activities of the new Provisional Czech Theatre. Meanwhile he had married his former piano pupil Zdenka Schulzová, aged only sixteen, and eleven years his junior. The marriage lasted, in spite of several years of separation, but it was not a success.

The revolution that gave Janáček a unique voice in twentieth-century music started with his intensive research into Moravian folk music. Unlike the folk music of Western-facing Bohemia, Moravian music was still based on irregular metres and rhythms and modal scales. In addition, Janáček studied the intonations of natural speech, which he worked into his melodies. His individual style was first heard in his opera *Jenůfa*. Written between 1894 and 1903, *Jenůfa* was not heard beyond Brno until a triumphant production in Prague in 1916 paved the way for Janáček's international reputation. By then he was over 60; but the next ten years were to be astonishingly productive. His professional life was transformed, as was his personal life, by his meeting

with and love for Kamila Stösslová, a married woman 38 years his junior. While Kamila did not share Janáček's feelings, she accepted his attentions. With the knowledge of both his wife and her husband, Janáček poured out letters to her, sometimes daily. His feelings inspired his work: 'I know', he wrote to her, 'that my compositions will be more passionate, more rapturous'.

An unhappy marriage and the erotic power of music are the subjects of Tolstoy's 1889 novella *The Kreutzer Sonata*. It tells the story of a man, Posdnicheff, who mistakenly thinks he can follow a dissipated youth with a virtuous marriage. He finds a suitable woman, but soon after the wedding bickering turns to dislike and then to jealousy. The (unnamed) wife, who is a pianist, becomes involved with a violinist, and together they rehearse and perform Beethoven's 'Kreutzer' Sonata. Returning home one evening to find the pair dining together, Posdnicheff stabs his wife to death. In an afterword, Tolstoy drew his own moral from the story: a change is needed to 'the views now in vogue about "falling in love"'. Emotional and sensual indulgence, he thinks, is deplorable, and 'reading, plays, music, dances, luscious food, in a word, all the elements of modern life . . . fan this sensuality into a strong consuming flame'.

To Janáček, it was the story that was true to life, not the moral; his sympathies lay with the wife. 'I had in mind', he wrote to Kamila, 'a poor woman, tormented, beaten, battered to death'. He had already based an unpublished trio on the tale in 1908–9, before he had met Kamila, but by 1923, when the Czech Quartet commissioned a quartet from him, their relationship must have given the story greater resonance. Ideas from the trio, which is now lost, were reworked in the quartet, first performed at a jubilee concert in Prague for the composer's 70th birthday. 'I've not yet heard anything so magnificent as the way the Czech Quartet played,' he wrote.

The first movement sets the scene with a tapestry of different characters and moods – a yearning arch-shaped motto theme, a quick, light repeating phrase with a folk character, a more conversational flowing passage and an excitable outburst.

The second movement again sets dramatic ideas in opposition to each other. A sad little polka theme tries to establish itself, but repeatedly breaks off. Tension rises with a see-sawing idea played sul ponticello – with the bow over the bridge of the violin, adding a strange scratching colour. A broader melody over anxious triplets twice builds to painful, dissonant chords.

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In the third movement, where there are echoes of Beethoven's slow movement, phrases marked 'timidly', are interrupted by horrifying outbursts, *sul ponticello* but in an aggressive *fortissimo*. Falling chromatic scales overlapping between the instruments suggest sliding into an emotional abyss. In the last – and longest – movement, the arch-shaped theme of the first movement returns in many guises, at first muted in lower strings. The first violin intones a melody 'as if in tears' before the music builds through intense, disrupted and explosive textures, finally to die away in echoes of a falling phrase.

FELIX MENDELSSOHN BARTHOLDY (1809-1847)

String quartet in F minor op. 80

- 1 *Allegro vivace assai*
- 2 *Allegro assai*
- 3 *Adagio*
- 4 *Finale. Allegro molto*

Felix Mendelssohn and his siblings, Fanny, Rebecka and Paul, grew up in a close-knit family with a tradition of social responsibility and civic involvement. Their philosopher grandfather, Moses, was a leading cultural figure of the mid-eighteenth century, and their father, Abraham, held high positions in Berlin's financial and political circles. Brought up in an environment both affluent and hard-working, the children had a private education that matched their exceptional gifts. If it was Felix who went on to a stellar future as a musician, his older sister Fanny was nevertheless said to be equally gifted. She published songs, piano works and choral pieces, some under her brother's name; her cantatas and oratorios remained unpublished, though some are at last becoming known.

After his meteoric progress as a young composer, culminating in the astonishing overture to *A Midsummer Night's Dream* at the age of 17, Mendelssohn completed his education with the Grand Tour of Europe, from Scotland to Italy, and then embarked on the life of an 'establishment figure'. If this has sometimes been held against him, it is also true in the best sense of the word. He composed music that was both beautifully crafted and accessible to a wide public – piano pieces for domestic use, chamber music for friends, oratorios for choral societies, incidental music for theatres. As conductor of the Leipzig Gewandhaus Orchestra he advanced both the standards of orchestral performance and the social position of musicians, and promoted the best of contemporary and earlier music.

It was on his return to Germany in May 1847, after a triumphant tenth visit to England, that he learnt the devastating news of Fanny's sudden death from a

stroke, during a rehearsal of one of his own works. 'What we have lost!' he wrote, 'and I in particular, who was spoiled, and made so proud, by all the riches of her sisterly love, and whom I thought nothing could ever harm because in everything hers was always the best and leading part.' As for composition, he said 'I feel entirely empty when I try to think about music.' Travelling to Switzerland for rest and recuperation, he spent his time painting watercolour landscapes. By September he was sketching this F minor quartet, unique among his works for the force with which its rhythm, dynamics, harmony and texture express the intensity of negative emotion. It was to be Mendelssohn's last completed work; he died only weeks later.

Mendelssohn often marked his emotional movements 'agitato', or 'con fuoco'. Here there is no need – the music speaks for itself, rushing straight into a surge of fraught *tremolandi* emphasising the minor tonality, and then crying out in a powerful rhythmic phrase that falls in angular intervals through all the instruments to the cello's lowest note. This rhythm returns in a gloomy melodic phrase and a nagging pair of repeated chords, and dominates the development section. At the climax, a piercingly high violin part overlays the return of the opening music. When the second theme returns in F major there is a temporary respite, but the minor key prevails, and the music accelerates into a desperate, headlong Presto. The second movement plunges us straight into a grim Scherzo, with cross-rhythms, accents and harmonies that (as in many other parts of the work) emphasise the dissonances inherent in the minor key. In the Trio section, traditionally a lighter moment, viola and cello share a sinister crawling bass, over which the violins lament in low-pitched phrase, repeatedly circling on a few notes.

The cello introduces the Adagio with a sad phrase that Schumann was to use the following year – in a piano piece entitled 'First Loss'. The movement develops as a spacious elegy in which each instrument is given its moment of expressive melody. As if releasing pent-up emotion, an unexpected *crescendo* leads to a climax dominated by the dotted rhythm from the first movement, which echoes like a sob through the following section.

The finale provides no relief: the theme is obsessively syncopated, and the effects range from strange nervous flickers to massive climaxes, with octave double-stopping adding a powerful edge to the sound. In the closing section, the theme returns at a savage *fortissimo* whilst the first violin breaks away in a dizzy ascent towards the final cadence. It was to be Mendelssohn's last completed work.

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The Castalian Quartet

The Castalian Quartet is rapidly emerging as an exciting voice on the international chamber music scene. They were the recipient of the inaugural Merito String Quartet Award & Valentin Erben Prize and a Borletti-Buitoni Trust Fellowship Award in 2018.

Over the past year, the Quartet has given its debut North American recitals at The Philips Collection (Washington D.C.), Lincoln Center (N.Y.), Middlebury College (Vermont), Salle Bourgie (Montreal), Vancouver Recital Series and Banff International String Quartet Festival.

Other 2018/19 highlights included a return to the Aldeburgh Festival, the complete Haydn Op.76 quartets at Wigmore Hall (recorded for future release on the Wigmore Live label) and recitals at Konzerthaus Vienna, Auditorium du Louvre (Paris), Flagey (Brussels) and the Tel Aviv Museum of Art.

This season they will perform a Brahms and Schumann chamber music cycle at Wigmore Hall, collaborating with Stephen Hough, Cédric Tiberghien, Michael Collins, Nils Mönkemeyer, Isabel Charisius and Ursula Smith.

In 2020 the Castalian String Quartet will give its Carnegie Hall debut and participate in the Simmenauer International Beethoven Quartet series. In addition to return visits to Israel, they will perform across Europe, giving recitals in the Paris Philharmonie, Esterházy Castle (Fertőd) and the Heidelberger-Frühling, Rheingau, Mosel and Dresden Festivals.

They have performed widely throughout Europe, with highlights including the Hamburg Chamber Music Series, International Musikfest Goslar, SommerlicheMusiktageHitzacker, "Quartetaffairs" in Frankfurt (broadcast by NDR), the Queille Festival and Conques Lumière du Roman in France. UK appearances include the Bath, Cheltenham, East Neuk, North Norfolk, Peasmarsh and Winchester Festivals. They have also been the resident ensemble at the Esbjerg International Chamber Music Festival in Denmark and Festival Musique d'Été à Suzette, near Avignon. Further afield, they have undertaken tours of China and Colombia.

The Quartet has collaborated with Aleksander Madzar, Alasdair Beatson, Simon Rowland-Jones, Daniel Lebhardt and Olivier Stankiewicz, among many others.



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Formed in 2011, the Castalian String Quartet studied with Oliver Wille (Kuss Quartet) at the Hannover University of Music, Drama and Media, graduating with a Masters degree. Awards include 1st Prize at the 2015 Lyon Chamber Music Competition and 3rd Prize at the 2016 Banff International String Quartet Competition.

The Quartet was selected by Young Classical Artists Trust (YCAT) in 2016 and have received further coaching from Simon Rowland-Jones, David Waterman and Isabel Charisius.

Our Story

Who we are and how we met

Let's begin with the final piece of the puzzle. Our first violinist, Sini, is a nomadic, polyglottic Finn, often sighted with a tennis racquet slung over her shoulder as well as a violin case. We found her in Hannover, Germany, where she was completing her solo degree as we were studying for a Masters in Chamber Music. One day she flung a hopeful message into cyberspace stating her desire to play string quartets. Fortuitously, it landed in our email account and the rest, as they say...


Charlotte and Daniel form our inner parts. She is a vegan violist who can tie herself into baffling yogic knots. He is a steak-loving second violinist with dodgy knees. She's French, brought up high in the Alps. He's Welsh, brought up at the foot of Ben Nevis. Charlotte's first love is her Siberian cat Lancelot. Daniel's is Liverpool Football Club. She went to the Royal Academy of Music. He went to the Royal College of Music. She's petite. He isn't. Otherwise, they're inseparable, our Chaz and Daz, and have been ever since the Castalians' first bow-strokes back in 2011.

Two years earlier, Daniel arrived in London to commence his studies at the College. A local cellist with a plummy accent took pity on this wide-eyed chap from up North and befriended him over lunch in nearby Hyde Park. On his return from a postgraduate course in Lugano, Chris joined the quartet. Since then he's been whetting our appetites with culinary wizardry and wetting watercolour blocks with landscapes of our travels.

Today, we all reside in London, rehearsing in South Kensington and giving concerts everywhere from the Wigmore Hall to Warren Hill prison, Carnegie Hall to the Colombian rainforest.

It's some journey being in a string quartet, and one we feel immensely lucky to take together.

Our name is derived from the Castalian Spring in the ancient city of Delphi. According to Greek mythology, the nymph Castalia transformed herself into a fountain to evade Apollo's pursuit, thus creating a source of poetic inspiration for all who drink from her waters. Herman Hesse chose Castalia as the name of his futuristic European utopia in *The Glass Bead Game*. The novel's protagonist, a Castalian by the name of Knecht, is mentored in this land of intellectual thought and education by the venerable Music Master.




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Young Artists Lunchtime Recital 3

Buxtehude	Praeludium in C BuxWV 137	Widor	Andante sostenuto (Symphonie Gothique, Op 70)
Byrd	Fantasia in C	Hollins	A Song of Sunshine
Bach	Von Gott will ich nicht lassen BWV 658	Schumann	3 of the Six Fugues on B-A-C-H Op 60
Mendelssohn	Sonata IV in B flat		

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DIETERICH BUXTEHUDE (1637-1707) Praeludium in C BuxWV 137

Danish-German composer Dieterich Buxtehude was a leading figure in north German music in the second half of the seventeenth century. From 1668 until his death in 1707 he was organist at St Mary's Church, Lübeck. In taking on this post, he also agreed to marry the daughter of the previous incumbent and pay an annuity to his widow. Arrangements of this kind, supporting families who had lost their breadwinner, were common practice in the region, and Buxtehude famously made it a condition for his own successor. Handel visited, and hastily declined. J S Bach made the 250-mile trip from Arnstadt, where he was working, and stayed sixteen weeks – four times as long as his leave of absence, as the authorities pointed out on his return. Bach explained that the purpose of his visit had been 'to learn one thing or another about his art'; if anything more had been in his mind, he kept it quiet. There was certainly plenty to learn. Buxtehude organised concerts as well as music for services, and the church boasted two three-manual organs, the larger a magnificent instrument of 52 stops ranging from a thunderous 32' Principal to brilliant piccolos and mixtures and including 15 stops for the pedals.

The Praeludium in C opens with a splendid flourish on the pedals and then a lively section for manuals, rising busily and drifting downwards. The zigzag pedal figure returns, soon to be transformed into the theme for a fugue, starting in the upper parts and then constantly appearing in one part or another. The metre changes to triple time for a closing chaconne, with a reminder of the fugue theme tucked into a pompous three-bar repeating bass line. Lively counterpoint in the upper parts culminates in a final burst of scales and a grandly decorated cadence.

WILLIAM BYRD (1543-1623) Fantasia in C

Through his compositions and teaching – much of it enshrined in the 'Plaine and Easie Introduction to

Practicall Musick' by his pupil Thomas Morley – William Byrd was one of the most influential figures of Elizabethan music. During his 80 years, stretching from the reign of Henry VIII almost to the accession of Charles I, Byrd lived at the crossroads of England's artistic, social and religious life. As a Catholic at a time when attendance at Church of England services was required by law, Byrd managed to keep a foot in both camps without compromising his beliefs. He was organist at the Chapel Royal and composed an immense amount of church music, both Anglican and Latin. A royal patent gave him a monopoly on the printing of music and manuscript paper, and Queen Elizabeth I accepted the dedication of his first publication. He fell foul of the Recusancy Act, which targeted any who refused to attend Church of England services, but his connections in high places – and perhaps Queen Elizabeth's personal support – gave him some protection. He wrote vocal, chamber and keyboard music for leading aristocratic families, with whom he was closely enough connected to have apartments reserved for him in several stately homes.

Elizabethan keyboard music comprised various set forms – dances, variations, ground basses – and freely structured fantasias or 'fancies', which gave more rein to the composer's imagination. The Fantasia in C takes as its opening an ornamented rising scale and slower balancing descent, which appear in different registers. A tuneful, chordal second section gradually reintroduces the rising scale, and the running parts become gradually more and more active, with frequent references to the shapes of the first section. Towards the end, a new melodic phrase is worked in close imitation between the parts and then overlaid with scales before reaching a stately final cadence.

JOHANN SEBASTIAN BACH (1685-1750) Von Gott will ich nicht lassen BWV 658

The chorale played a central part in the music and worship of the various Lutheran churches for which Bach composed during his career. A hymn for congregational singing, the chorale carried the authority of Luther himself, who translated many

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Latin hymns into German and composed or arranged melodies for them. A chorale's text could be related to the worship on a particular day and integrated into the whole service: as well as being sung as it stood, it might be woven into a cantata as a *cantus firmus* – the 'fixed melody' moving slowly against florid choral or instrumental parts – or, with a similar process applied to the organ, used as the basis for a voluntary or 'chorale prelude'.

For Bach, the chorale prelude served many purposes, practical, devotional and artistic. His manuscript collection, the *Orgelbüchlein* ('Little Organ Book') includes 46 settings 'in which a beginner organist receives instruction as to performing a chorale in a multitude of ways'. In 1739 he published 21 more in the third part of his *Clavier Übung* ('Keyboard Practice'), addressing them to 'music-lovers and particularly to experts'. In his last years, when he was engrossed in the subtlest intricacies of technique and expression, came a further set of masterpieces – the 'Great Eighteen' – including this setting of 'Von Gott will ich nicht lassen'. The music is cast as a three-part invention based on the opening of the chorale, whose phrases, played on pedals, weave slowly through the centre of the texture. The ever-present motif illustrates the faith of the believer who will 'never leave God', whilst at the end an additional voice intones a single note seven times during an extended coda, perhaps representing the funeral bell of the faithful soul and the last line of the chorale: 'when we have slept, we will be awoken by God'.

FELIX MENDELSSOHN-BARTHOLDY (1809-1947)

Sonata in B flat op. 65 no. 4

1 *Allegro con brio*

2 *Andante religioso*

3 *Allegretto*

4 *Allegro maestoso e vivace*

Ahead of his years in all that he did, Mendelssohn was already composing for the organ at the age of eleven, before he had started lessons on the instrument. He was to become a fine organist, his association with the instrument intensified by his study of J S Bach. Surprisingly, he gave only one solo recital in Germany; in spite of the comparative shortcomings of English instruments, particularly in respect of the pedals, he played much more frequently, and to great acclaim, during his many visits to England. An impressed reviewer in 1838 wrote that 'his execution of Bach's music is transcendently great. His extempore playing is very diversified – the soft movements full of tenderness and expression, exquisitely beautiful and impassioned, and the pedal passages so novel and independent.'

It was from England that Mendelssohn received the commission for his largest-scale organ work, the Six Sonatas of 1844–5. In the first instance, publishers Coventry and Hollier asked for a set of voluntaries; there was demand among English organists for individual short pieces to introduce or conclude services. In Germany, however, the preference was for multi-movement works. The outcome was a compromise – six sonatas grouped for publication according to coherent key patterns, comprising twenty-four short, largely independent movements that show a variety of structures. Reflecting Mendelssohn's debt to Bach, these include chorale preludes, chorale variations and fugues, whilst other movements draw on the style of early romantic songs and piano music.

The fourth sonata is the closest to a classical sonata in outline, with strongly structured outer movements framing two contrasting inner movements. The first movement opens with a bold flourish of semiquavers, the phrases separated by a prominent phrase on pedals. The rhythm changes to a taut dotted figure that gradually spreads through all parts of the texture. The opening style returns, and after a brief passage of steadier movement all the components come together in a climactic finish.

The second movement is a miniature with a hymn-tune start, a question-and-answer episode, and an inescapable anticipation of classic f#m in its cadences; charming as it is, Mendelssohn's 'religioso' is perhaps overstating things.

The third movement flows in the favourite pianistic texture of a 'song without words', its cantabile melody supported by a regular bass outline and a rippling inner accompaniment. The middle section reverses tune and accompaniment; the return of the opening brings new countermelodies, thinning to a final arpeggio that floats up and disappears.

The finale starts with a grand announcement and then sets off on an extended fugue with a rhythmic subject designed to stand out from the contrapuntal textures. Towards the end the pedals turn the theme over, rising through unexpected harmonies to introduce the return of the opening and a triumphant conclusion.

CHARLES-MARIE WIDOR (1844-1937) Andante sostenuto from Symphonie Gothique op. 70

Charles-Marie Widor was much more than the composer of the famous 'Toccata' that has rung in the ears of so many newly-weds. His roots as an organist went deep; his father and grandfather were organ

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builders, and his teacher J-N Lemmens traced his musical ancestry back to Bach himself. Widor was organist at St Sulpice in Paris for 64 years, from a 'provisional' appointment in 1870 until his retirement at the age of 89. As well as writing for the organ, he composed stage, orchestral, choral and chamber works and was a demanding teacher of the next generation of organists and composers at the Paris Conservatoire. A man of wide learning and culture, he wrote 'I cannot understand an ignorant musician. Everything which belongs to the intellectual world is intimately bound up: music has definite connections with painting, sculpture, literature and even the exact sciences – mathematics, geometry, algebra and acoustics.'

There were organ sonatas before Widor, but the 'organ symphony' was his speciality – his ten works with that title being inspired by the orchestral colours and versatility of the great five-manual Cavaillé-Coll organ at St Sulpice. The *Symphonie Gothique* of 1895, with its architectural reference in the title, was dedicated to the Gothic abbey church of St Ouen, Rouen; Widor had previously inaugurated a new Cavaillé-Coll instrument there, calling it 'a Michelangelo of an organ'. The second movement, 'Andante sostenuto', is calm and meditative, but behind the gentle sound the organist is working extremely hard, with three or four interweaving contrapuntal lines of melody and accompaniment on the manuals, and a separate pedal part for each foot.

ALFRED HOLLINS (1865-1942)

A Song of Sunshine

Alfred Hollins was born in Hull, and was blind from birth. Nonetheless, he is estimated to have travelled 600,000 miles during his career as a concert organist, on tours that took him as far as the United States, Australia, New Zealand and South Africa. At the Royal National College for the Blind his musical talent was recognised and nurtured from an early age. A brilliant keyboard player, he continued his studies in Germany with Hans von Bülow and while still a teenager performed piano concertos by Liszt, Schumann and Beethoven in a single concert. It was the organ, however, that was to be the focus of his professional career. After ten years based in London, he became organist at the Free St George's Church in Edinburgh in 1895 – a post to which he remained committed for the rest of his life, combining it with the life of a concert organist, composer and consultant on organ-building.

In his autobiography, *A Blind Musician Looks Back*, Hollins' outgoing personality shines through both in the many friendships that he describes, and in his thoughts about music. 'I began to feel', he wrote, 'that

organ literature lacked real concert pieces, and I have since tried to supply the need in some small measure ... Composers have been too slow to take advantage of the wonderful improvements and for the most part still compose music that could have been played on the organs of Bach's day. Most of it is deadly dull and boring.' *A Song of Sunshine* demonstrates just what he means. A concert piece that sets off almost with a fairground feel, it tickles the ear with witty harmonic corners and uses colourful registrations in a contrasting middle section. The piece is aptly dedicated to a fellow-organist: 'To my friend, Bernard Johnson'.

ROBERT SCHUMANN (1810-1856)

Fugue on B-A-C-H op. 60 no. 3

Before the age of thirty, Robert Schumann wrote almost exclusively for the piano – mainly short, adventurous character pieces often based around his two imaginary alter egos, impulsive Florestan and dreamy Eusebius. He resented the attentions of a teacher, Heinrich Dorn, who wanted 'to persuade me that music is nothing but fugues'; however, at the same time he privately studied Bach's 48 Preludes and Fugues, noting that the process 'seems to have a strengthening moral effect upon one's whole system.' When in 1840, after a drawn-out court battle, he married Clara, daughter of his former piano teacher Friedrich Wieck, everything changed. Inspired by his love for Clara, her serious, knowledgeable musicianship, her ambitions for him and his own sense of his place in the world, his composing broadened to include songs, then orchestral music, then chamber music, and his professional activities expanded to include writing and teaching. The six fugues on B-A-C-H, Schumann's only work for organ, were written in 1845.

It was Bach himself who, in the unfinished 'Contrapunctus XIV' of his *Art of Fugue*, set the fashion for writing fugues on his name. This is possible because in German notation 'B' represents the note B flat, and 'H' is used for B natural. After the 'rediscovery' of Bach's works (in which the 1829 performance of the St Matthew Passion conducted by Mendelssohn was a key event) composers followed Bach's example as a tribute and as a way of setting out their own credentials. Schumann's six fugues treat the four notes of Bach's name in very varied ways; Fugue 3, marked *Mit sanften Stimmen* ('with gentle voices'), is the most single-minded. The smoothly flowing subject, accompanied even on its first appearance, presents the notes B-A-C-H in even rhythm followed by a rising phrase that gives momentum. The restrained four-part writing moves at its measured pace from start to finish, with three entries from the pedals marking off the sections of the music.

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Charles Maxtone-Smith

Charles is the Organ Scholar at Westminster Abbey, which involves playing for services and assisting in the training of the choristers. Alongside this, he is working for an MA in Organ Performance at the Royal Academy of Music, where he studies with David Titterton.

He was a music scholar at Winchester College, where he studied with Simon Bell and Malcolm Archer, after then took up the gap-year Organ Scholarship at Hereford Cathedral, during which he gained his FRCO. He was Organ Scholar at New College, Oxford from 2016-19 where he read music, and then became Acting Assistant Organist for a further year. He toured the USA with New College Choir, and was the organ continuo player for the Oxford Bach Soloists, who are performing the complete vocal works of Bach. From 2017-20 he was also Organist at St Michael at the North Gate, Oxford. He has given recitals widely, including Hereford, Winchester, Truro, Southwark and Coventry Cathedrals; St George's Chapel, Windsor; New, Merton, Keble and The Queen's College, Oxford, Clare College, Cambridge, St Laurence's, Ludlow and St John's Buxton as part of the Buxton International Festival, as well as the Abteikirche, Bendorf-Sayn, Germany, and St Paul's within the Walls, Rome as part of the International Summer Organ Festival.

Since 2014 he has been one of the Festival Organists at the annual Edington Festival of Music within the Liturgy, and has played for several BBC Radio 3 broadcasts.



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Opera Gala

Corn Exchange Newbury Friday 10 September 7.30pm

Opera Gala

Ruby Hughes	soprano
Ema Nikolovska	mezzo soprano
Ben Johnson	tenor
Jonathan McGovern	baritone
Libby Burgess	piano
Tom Primrose	musical director

A gala evening of gems from the world of opera and song. Including operatic favourites by Mozart, Handel, Ravel, Verdi featuring arias, duets and ensembles from *Don Giovanni* and *Die Zauberflöte* to *Ariadne auf Naxos* and *Eugene Onegin*. Also, songs by Schumann and Schubert, Rachmaninov and Medtner. The evening culminates in Brahms's ravishing *Liebeslieder Waltzes*.

Three established young British opera stars are joined by BBC New Generation Artist Ema Nikolovska. They are brought together under the guidance of Festival Chorus Master Tom Primrose, a rising star in the opera world as both conductor and vocal coach.

Supported by Friends of the Newbury Spring Festival



RUGGERO LEOCAVALLO (1857-1919)

Prologo: *Sì Può?* from *I Pagliacci*

Leoncavallo's *Pagliacci* begins with this glorious prologue: the play is introduced as in days of old. This aria was sung to particular acclaim by Piero Cappuccilli, famously encoring the aria during a performance in Barcelona before the main opera had even begun!

GEORGE FREDERIC HANDEL (1685-1719)

Care Selve from *Atalanta*

Full of stillness and pastoral charm, *Care Selve* is arguably the most famous of the arias from *Atalanta*, and introduces King Meleagro disguised as a shepherd: "Beloved forests, joyous shadows: I come in search of my heart."

WOLFGANG AMADEUS MOZART (1758-1791)

O had I Jubal's lyre from *Joshua*

This upbeat aria comes from Handel's biblical oratorio *Joshua*, which is largely based on military themes. However, a love story is also extrapolated from a handful of narrative hints, between Caleb's daughter Achsah and Othniel, a young soldier. This aria is an expression of Achsah's joy, sung at the end of the piece after Othniel conquers Debir and wins her hand.

WOLFGANG AMADEUS MOZART (1758-1791)

La ci darem la mano from *Don Giovanni*

La ci darem la mano is another gentle seduction, this time of Zerlina, Don Giovanni unable to resist the allure of a betrothed woman. His seduction meets with some success – we hear Zerlina's surrender clearly in the music – but they are interrupted by the vengeful Elvira.

WOLFGANG AMADEUS MOZART (1758-1791)

Smanie Implacabili from *Così fan tutte*

After her fiancée has gone to war, Dorabella hysterically grieves his departure: her grief is too much, so she should die.

CHARLES GOUNOD (1818-1893)

Salut! Demeure chaste et pure from *Faust*

Approaching Marguerite's house, Faust is struck by the purity of the dwelling and the innocence of Marguerite inside. He thanks Nature for creating her

PYTOR ILYICH TCHAKOVSKY (1840-1893)

Kogda bi zhikh from *Eugene Onegin*

Tatiana has written Onegin a letter declaring her love for him. Onegin, however, doesn't want Tatiana. He gently tells her the truth: that he does not love her in anything but a brotherly way. He beseeches her find another man who would return her love.

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RICHARD STRAUSS (1864-1949)

Sein wir wieder gut from Ariadne auf Naxos

Immediately before the performance of his opera, the composer sings this paean to music: "Music is the holiest art...Oh, sacred music!"

GIUSEPPE VERDI (1813-1901)

Duchessa, tu m'apelli from Luisa Miller

Rudolfo loves Luisa, but his father the King insists he marry the noble woman Federica, Dutchess of Ostheim. Left alone with Federica, he explains that he loves another, but Federica is too much in love with him to understand.

WOLFGANG AMADEUS MOZART (1758-1791)

Pa, pa, pa from The Magic Flute

Papageno can hardly believe that his luck has changed so dramatically when he's finally united with this perfect match, Papagena. The two sing for joy and look forward to their life together, and the dozens of children that might bring!

Interval

FRANZ SCHUBERT (1797-1828)

An die Laute

A serenade under a window, much in the style of Deh vieni we heard in the first half. This time, the song is addressed to the lute, and invokes breezes and moonlight, flowers and secrets. He entreats the lute to play softly so that the Beloved may hear, but not the neighbours.

FRANZ SCHUBERT (1797-1828)

Der Winterabend

One of the great songs of Schubert's final year, this is a perfectly wrought picture of domestic, blissful peace. The poet looks around secluded environment, and notes the hush: the day is over, work is ended, and snow blankets the streets. The highlight of this wonderful song comes in the final stanza as the poet remembers "her," now absent, perhaps lost years before. He thinks of her, of love's happiness, and sighs.

RICHARD STRAUSS (1864-1949)

***Cäcilie*
*Morgen!***

With the virtuosic orchestral piano-writing underpinning soaring vocal lines of *Cäcilie* and the intimate and aching melodic writing in *Morgen!* (originally conceived for piano only but later for violin and piano), these settings come from a set of four songs that Strauss presented to his wife Pauline on their wedding day.

SERGEI RACHMANINOV (1873-1943)

In the silence of the secret night

Another sleepless night: in this setting from Rachmaninov's student years, the singer painfully examines and re-examines the attributes of a former lover, finally vowing to wake night's darkness with their cherished name.

NIKOLAI MEDTNER (1879-1951)

Twilight

After a period of comparative obscurity, Rachmaninov's younger contemporary is now becoming regarded as one of the most important Russian composers, particularly of piano music. He wrote well over 100 songs, setting poets from Pushkin to Hermann Hesse. *Twilight* is a setting of Tyutchev's poem, and Medtner expertly evokes the mood and moment at which sleep comes, bringing with it oblivion.

SERGEI RACHMANINOV (1873-1943)

I am no prophet

"I am no prophet, I am no soldier,
I am no teacher of the world;
I, by the grace of God, am a singer,
My weapon is a lyre."

JOHANNES BRAHMS (1833-1897)

Liebeslieder-Walzer

Brahms set these 18 texts on the subject of love written by poet and philosopher Georg Friedrich Daumer in 1874. Scored for four singers and piano duet, they are all in the Ländler waltz style, a folk dance often featuring hopping and stamping, though those particular elements are omitted from these settings! While the inspiration for these works remains somewhat unclear, Brahms was following in the footsteps of his forebears by incorporating the style into his music: Beethoven, Mozart, and Haydn composed in the form, and perhaps most significantly, Schubert wrote a set of 20 Ländler which Brahms himself edited while he was composing these waltzes.

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BRAHMS

Leibeslieder Waltzes

Rede, Mädchen, allzu liebes

Rede, Mädchen, allzu liebes,
Das mir in die Brust, die kühle,
Hat geschleudert mit dem Blicke
Diese wilden Glutgefühle!
Willst du nicht dein Herz erweichen,
Willst du, eine Überfromme,
Rasten ohne traute Wonne,
Oder willst du, daß ich komme?
Rasten ohne traute Wonne,
Nicht so bitter will ich büßen.
Komme nur, du schwarzes Auge,
Komme, wenn die Sterne grüßen!

Am Gesteine rauscht die Flut

Am Gesteine rauscht die Flut
Heftig angetrieben;
Wer da nicht zu seufzen weiß,
Lernt es unterm Lieben.

O die Frauen, o die Frauen

O die Frauen, o die Frauen,
Wie sie Wonne tauen!
Wäre lang ein Mönch geworden,
Wären nicht die Frauen!

Wie des Abends schöne Röte

Wie des Abends schöne Röte
Möcht ich arme Dirne glühn,
Einem, Einem zu gefallen,
Sonder Ende Wonne sprühn.

Die grüne Hopfenranke

Die grüne Hopfenranke
Sie schlängelt auf der Erde hin.
Die junge, schöne Dirne,
So traurig ist ihr Sinn!
Du höre, grüne Ranke!
Was hebst du dich nicht himmelwärts?
Du höre, schöne Dirne!
Was ist so schwer dein Herz?
Wie höbe sich die Ranke
Der keine Stütze Kraft verleiht?
Wie wäre die Dirne fröhlich,
Wenn ihr der Liebste weit?

Tell me, my sweetest girl

Tell me, my sweetest girl,
who with your glances
have kindled in my cool breast
these wild, passionate feelings!
Will you not relent, will you,
with an excess of virtue,
live without love's rapture,
or do you wish me to come to you?
To live without love's rapture,
is a bitter fate I would not suffer.
Come, then, with your dark eyes,
come, when the stars beckon!

The wildly lashed waves

The wildly lashed waves
dash against the rocks;
whoever has not learnt to sigh
will learn it when he loves.

O women, o women

O women, o women,
how they delight the heart!
I should have long since turned monk,
were it not for women!

Like a lovely sunset

Like a lovely sunset
I, a humble girl, would glow,
and find favour with one alone,
radiating endless rapture.

The green tendrils of the vine

The green tendrils of the vine
creep low along the ground.
How gloomy, too,
the lovely young girl looks!
Why, green tendrils!
Why do you not stretch up to the sky?
Why, lovely girl!
Why is your heart so heavy?
How can the vine grow tall
without support?
How can the girl be joyful,
when her lover's far away?

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Ein kleiner, hübscher Vogel

Ein kleiner, hübscher Vogel nahm den Flug
Zum Garten hin, da gab es Obst genug.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte so wie der.
Leimruten-Arglist lauert an dem Ort;
Der arme Vogel konnte nicht mehr fort.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte doch, ich täte nicht wie der.
Der Vogel kam in eine schöne Hand,
Da tat es ihm, dem Glücklichen, nicht and.
Wenn ich ein hübscher, kleiner Vogel wär,
Ich säumte nicht, ich täte doch wie der.

Wohl schön bewandt war es

Wohl schön bewandt
War es vorehe
Mit meinem Leben,
Mit meiner Liebe!
Durch eine Wand,
Ja, durch zehn Wände,
Erkannte mich
Des Freundes Sehe.
Doch jetzo, wehe,
Wenn ich dem Kalten
Auch noch so dicht,
Vorm Auge stehe,
Es merkt's sein Auge,
Sein Herze nicht.

Wenn so lind dein Auge mir

Wenn so lind dein Aug mir
Und so lieblich schauet –
Jede letzte Trübe flieheth,
Welche mich umgrauet.
Dieser Liebe schöne Glut,
Laß sie nicht verstieben!
Nimmer wird, wie ich, so true
Dich ein andrer lieben.

Am Donaustrande

Am Donaustrande, da steht ein Haus,
Da schaut ein rosiges Mädchen aus.
Das Mädchen, es ist wohl gut gehegt,
Zehn eiserne Riegel sind vor die Türe gelegt.
Zehn eiserne Riegel – das ist ein Spaß!
Die spreng ich,
als wären sie nur von Glas.

O wie sanft die Quelle

O wie sanft die Quelle sich
Durch die Wiese windet!
O wie schön, wenn Liebe sich,
Zu der Liebe findet!

A pretty little bird

A pretty little bird flew off
into a garden full of fruit.
Were I a pretty little bird,
I'd not hesitate, I'd do the same.
But treacherous lime-twigs lay in wait;
the poor bird could not fly away.
Were I a pretty little bird,
I'd hesitate, not do the same.
The bird alighted on a fair hand,
the lucky thing wanted nothing more.
Were I pretty little bird,
I'd not hesitate, I'd do the same.

All seemed rosy

All seemed rosy
at one time
with my life,
with my love!
Through a wall,
through ten walls,
my lover's gaze
would reach me.
But now, alas,
I stand in front
of his cool gaze,
neither his eyes,
nor his heart,
takes note of me.

When you gaze at me so tenderly

When you gaze at me so tenderly
and so full of love –
all the gloom that assails me
fades away.
Oh, do not let this love's
sweet ardour vanish!
No one will love you
as truly as I.

On the Danube's shore

On the Danube's shore there stands a house,
from its windows a rosy girl looks out.
The girl is excellently guarded,
ten bolts are fixed to her door.
Ten bolts of iron – a mere trifle!
I'll break them down,
as though they were glass.

Ah, how gently the stream

Ah, how gently the stream
meanders through the meadow!
Ah, how sweet, when love
finds itself requited!

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Nein, es ist nicht auszukommen

Nein, es ist nicht auszukommen
Mit den Leuten;
Alles wissen so giftig
Auszudeuten.
Bin ich heiter, hegen soll ich
Lose Triebe;
Bin ich still, so heits, ich ware
Irr, aus Liebe.

Schlosser auf, und mache Schlsser

Schloer auf, und mache Schler,
Schler ohne Zahl!
Denn die bsen Muler will ich
Schlieen allzumal.

Vgelein durchrauscht die Luft

Vgelein durchrauscht die Luft,
Sucht nach einem Aste;
Und das Herz ein Herz begehrt,
Wo es selig raste.

Sieh, wie ist die Welle klar

Sieh, wie ist die Welle klar,
Blickt der Mond hernieder!
Die du meine Liebe bist,
Liebe du mich wieder.

Nachtigall, sie singt so schn

Nachtigall, sie singt so schn,
Wenn die Sterne funkeln -
Liebe mich, geliebtes Herz,
Ke mich im Dunkeln!

Ein dunkeler Schacht ist Liebe

Ein dunkeler Schacht ist Liebe,
Ein gar zu gefhrlicher Bronnen;
Da fiel ich hinein, ich Armer,
Kann weder hren, noch sehn.
Nur denken an meine Wonnen,
Nur sthnen in meinen Wehn.

Nicht wandle, mein Licht

Nicht wandle, mein Licht, dort auen
Im Flurbereich!
Die Fe wrden dir, die zarten,
Zu na, zu weich.
All berstrmt sind die Wege,
Die Stege dir,
So berreichlich trnte dorten
Das Auge mir.

No, it is not possible

*No, it is not possible
to put up with these people;
they interpret everything
so spitefully.
If I'm happy, they say
I harbour lewd desires;
if I'm quiet, they say
I'm madly in love.*

Locksmith, come, make me padlocks

*Locksmith, come, make me padlocks,
padlocks without number!
So that once and for all I can shut
their malicious mouths.*

A little bird flies through the skies

*A little bird flies through the skies,
searching for a branch;
thus does one heart seek another,
where it might rest in bliss*

See how clear the waves are

*See how clear the waves are,
when the moon shines down!
You, my dearest love,
love me in return.*

The nightingale sings so sweetly

*The nightingale sings so sweetly,
when the stars are sparkling -
Love me, dear heart,
kiss me in the dark!*

Love is a dark pit

*Love is a dark pit,
an all too dangerous well;
I tumbled in, alas,
can neither hear nor see,
can only recall my rapture,
and only bemoan my grief.*

Do not wander, my love

*Do not wander, my love, out there
in the fields!
The ground would be too wet
for your tender feet.
The paths and tracks
are all flooded out there,
so abundantly have my eyes
been weeping.*

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Es bedet das Gesträuche

Es bebet das Gesträuche,
Gestreift hat es im Fluge
Ein Vöglein.
In gleicher Art erbebet,
Die Seele mir erschüttert
Von Liebe, Lust und Leide,
Gedenkt sie dein.

The foliage trembles,

*The foliage trembles,
where a bird in flight
has brushed against it.
And so my soul
trembles too, shuddering
with love, desire and pain,
whenever it thinks of you.*

Ruby Hughes



Holder of a Borletti-Buitoni Trust Award, Shortlisted for a 2014 Royal Philharmonic Society Music Award, Winner of both First Prize and the Audience Prize at the 2009 London Handel Singing Competition Ruby Hughes is also a former BBC New Generation Artist.

For Theater an der Wein Ruby has sung Roggiero in Rossini's *Tancredi*, and Fortuna in *L'Incoronazione di Poppea*. further roles include Euridice in *L'Orfeo* for Aix-en-Provence Festival, Sandrina *L'infedelta delusa* and Narcissa *Philemon und Baucis* at the Musikfestspiele Potsdam Sanssouci, *The Indian Queen* at the Schwetzingen Festival, and Rose Murrant *Street Scene* at the Opéra de Toulon. Most recently she appeared in the title role of Handel's *Theodora* for Potsdamer Winteroper. Festival appearances have included the Bach Fest Leipzig, BBC Proms, Cheltenham, Edinburgh International, La Folle Journée, Gent Festival OdeGand, Göttingen, Marlboro, Lockenhaus, Manchester International, Spitalfields, and West Cork.

She has broadcast and recorded extensively, and has sung under many leading conductors; she is also a keen recitalist working particularly closely with pianists Julius Drake and Joseph Middleton.

Ema Nikolovska

In 2019 Ema was selected as a BBC New Generation Artist and was a prize-winner at the YCAT International Auditions held at Wigmore Hall. She also won 1st Prize at the International Vocal Competition in 's-Hertogenbosch and the Ferrier Loveday Song Prize at the Kathleen Ferrier Awards. This season Ema joins the Berlin Staatsoper International Studio, where she will initially cover and

perform roles in *Hansel and Gretel*, *The Magic Flute* and *Babylon* (Jorg Widmann). On the concert platform she takes the role of Tangia in Gluck's *Le Cinesi* with Les Musiciens du Louvre, and gives recitals at the Pierre Boulez Saal, Wigmore Hall, Heidelberger-Frühling Festival, Salzburg

Mozartwoche, Schubertiada Barcelona and Berlin Konzerthaus. She collaborates with Malcolm Martineau, Wolfram Rieger, Sir Andràs Schiff and Barry Shiffman, among many others. Born in Macedonia, Ema grew up in Toronto where she studied voice with Helga Tucker and violin at The Glenn Gould School. She received her Masters at the Guildhall School of Music & Drama and completed the Opera Course in 2020.

...her exceptional communication and dramatic skill...was a tour de force of quite terrifying skill.

Ben Johnson



Acclaimed tenor Ben Johnson represented England in BBC Cardiff Singer of the World 2013 and won the Audience Prize. Ben is a former BBC Radio 3 New Generation Artist, 2008 winner of the Kathleen Ferrier Award, 2011 Wigmore Hall Emerging Talent, and a 2013-2015 English National Opera Harewood Artist.

Recent operatic highlights include Tamino *Die Zauberflöte* with Welsh National Opera and as Don Basilio in Mozart's *Le Nozze di Figaro* with The Grange Festival, in addition to a new production of Britten's

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The Burning Fiery Furnace with Scottish Opera. Ben enjoys an international busy career and he performed Lysander in Britten's *A Midsummer Night's Dream* for Bergen National Opera, Oronte *Alcina* in a concert tour with The English Concert, and Copland's *The Tender Land* at Opéra de Lyon. In addition, his interpretation of Don Ottavio has brought him to prestigious stages such as for Glyndebourne Festival Opera, ENO, and Opéra National de Bordeaux. Equally active on the concert platform, Ben performed Händel's *Messiah* with *La Nuova Musica*, Bach's *St John Passion* with the Oxford Bach Soloists, Britten *War Requiem* with Thames Phil.

Last season he teamed up with guitarist Sean Shibe for an Irish tour, performing repertoire spanning from Bach to Irish Folk Songs. He also stepped in at the Hallé to perform the second act of Beethoven's *Fidelio* as Jacquino and the trio Tremate, Empi, Tremate for soprano, tenor and bass. Ben recently performed with pianist Maria João Pires in two Schubertiade concerts at the Belgais Center for Arts in Portugal. Current releases include Szymanowski's *Love Songs of Hafiz* and *Symphony No.3* with Edward Gardner and the BBC Symphony Orchestra for Chandos, a recording of sonnet settings with Graham Johnson for Champs Hill and a collection of Victorian English songs with James Baillieu for Rosenblatt Recitals, recently released by Opus Arte. He recently recorded a selection of Sullivan Songs with Sarah Connolly for Chandos Records.

Jonathan McGovern



A series of outstanding debuts have put British baritone Jonathan McGovern under the spotlight as an exciting talent to watch. He opens the current season with Handel's *Apollo and Daphne* under Christian Curnyn at The Royal Opera House, and goes on to make his anticipated debut as

Eugene Onegin for Garsington Opera.

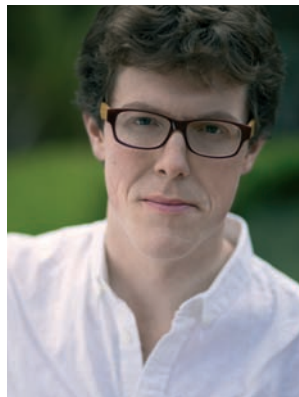
Last season he made his debut as Count Almaviva in *Le nozze di Figaro* with Welsh National Opera under Carlo Rizzi and toured with the company to The Royal Opera House, Covent Garden for a reprise of David Pountney's staging of *War & Peace*. For English National Opera, he sang Pish Tush in Jonathan Miller's iconic production of *The Mikado* and joined Scottish Opera for a filmed production of Menotti's *The Telephone*. Internationally, Jonathan debuted at the

Théâtre des Champs-Élysées, in performances of *Don Giovanni*.

On the concert platform recent successes have included *Dido and Aeneas* at the Concertgebouw under Christian Curnyn, Fauré's *Requiem* with the Orchestre Philharmonique Royal de Liège conducted by Hervé Niquet, Junior in Bernstein's *A Quiet Place* with Ensemble Modern under Kent Nagano in Berlin, Dortmund and Dresden, and *Carmina Burana* at the Teatro dell'Opera di Roma. This past season, Jonathan presented *Lieder eines fahrenden Gesellen* and *Das Lied von der Erde* with the Natalia Ensemble in Madrid. Upcoming, he sings Vaughan William's *Sea Symphony* with the Szczecin Philharmonic under Rune Bergmann.

A gifted recitalist, Jonathan has performed with pianists Malcolm Martineau, Graham Johnson, Simon Lepper, James Baillieu, Timothy End and James Cheung. In recent seasons he has appeared at the Wigmore Hall, Musée d'Orsay, deSingel, the Oxford Lieder Festival and London English Song Festival.

Tom Primrose



Tom Primrose is a British conductor, accompanist and coach. He is mainly known for his work in the field of vocal music, working in opera, song and choral repertoire. He studied at Worcester College Oxford with Robert Saxton and the Royal Academy of Music with Michael Dussek and Malcolm Martineau,

during which time he won a number of prizes for piano accompaniment. He has strong connections with Norfolk where he co-directs Southrepps Music Festival, conducts the Symphony Chorus and Chamber Choir at the University of East Anglia, and was formerly Assistant Organist and Director of the Girls' Choir at Norwich Cathedral. Tom is on the music staff at Grange Festival Opera in Hampshire, where he has worked as chorus-master and assistant conductor, as well as a repetiteur. He has also worked as a freelance opera musician for E.N.O., Polish National Opera, Korean National Opera, Opera South, and a number of other companies. Tom has performed as an accompanist in many of the UK's principal concert halls and has collaborated with many leading singers and instrumentalists, including Ben Johnson, Susanna Hurrell, Mary Bevan, Christina Gansch (whom he accompanied to her 2014 Ferrier win), Jonathan McGovern, Michael Chance, Corrine

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Winters, Sarah-Jane Davies, Javier Camarena, Clare Presland, Jenny Stafford, Richard Dowling, Bozidar Smiljanic, Henry Neill, Timothy Morgan, Adam Temple-Smith, Eloisa-Fleur Thom, Jonathan Bloxham, Brian O'Kane, Ben Baker, Emily Garland, Edward Ballard, among many others. He features regularly on radio and television both in the UK and abroad. He has also toured widely both as a conductor and pianist, particularly in Italy and Scandinavia.

Libby Burgess

Pianist Libby Burgess is known for her 'warm, sensitive pianism' (The Observer), her musical intelligence, and her generosity of collaborative spirit, taking inspiration from the breadth of outstanding musicians with whom she works across an exceptionally wide repertoire. The creative highlight of Libby's year is the annual New Paths festival in Yorkshire: as the founding Artistic Director she has quickly been recognised for the striking, enticing tone of her programming, reflecting her own twin interests of song and chamber music. In this context she is normally to be found giving some dozen performances in four days, ranging from the

complete Schubert song cycles in 2019 (partnering Jonathan Lemalu, Nicholas Mulroy and Marcus Farnsworth), and annual commissions from living composers, to performances for pre-schoolers.

Libby and international pianist Martin Roscoe are additionally Co-Artistic Directors of the long-running Beverley Chamber Music Festival; they have played together in duet several times, and Libby's other BCMF collaborators include the Brodsky Quartet, cellist Laura van der Heijden, and mezzo-soprano Kitty Whately. In between these festivals, Libby is to be found on recital stages across the country, prestigious or obscure, and recording and broadcasting as duo partner and chamber musician. The seed of Libby's love for working with voices was sown as organ scholar at Christ Church Cathedral, Oxford – where she read music – and has blossomed in the intervening fifteen years at the piano, beginning with her postgraduate studies at RAM. Libby is highly regarded as a chorusmaster, vocal coach, chamber music tutor, writer, adjudicator, and masterclasses leader, and was previously Head of Keyboard at Eton College.

Fri 10



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Kabantu

Donnington Valley Hotel Newbury Friday 10 September 7.30pm

Kabantu

Katie Foster	violin
Ali McMath	double bass
Ben Sayah	guitar
Delia Stevens	percussion

"an ambitious global range... all sing as well as they play, switching from scat to powerful harmony"
- Robin Denselow, World and Folk Critic, The Guardian

"audacious, in-er-face eclecticism.. a global experimentalism that is both breathtaking and very refreshing" - Songlines Magazine



Reinventing Global Sounds, Throwing Away the Rulebook

Kabantu is a collective from Manchester who unravel new marriages of music from around the globe to celebrate the space where different cultures collaborate.

"Kabantu" means "of the people" - stemming from the South African philosophy of *Ubuntu* - *"I am what I am because of who we all are"*. This is autonomous music, bridging countries and cultures. An egalitarian creative process to defy genre and embrace sheer joy in music from all over the globe.

Highlights so far include performing at the BBC Proms at the Royal Albert Hall, live sessions for BBC Free Thinking Festival, BBC Radio 3 In Tune, World on 3 and an array of prestigious festivals and venues across the UK including The Bridgewater Hall, The Sage Gateshead, Celtic Connections, Musicport, Spitalfields Festival and Cambridge Folk Festival.

Kabantu are the winners of the Royal Over-Seas League Competition 2017.

In 2018, Kabantu released their debut album "Of the People" to critical acclaim, produced by the Mercury-nominated Gerry Diver and supported by the Hattori Foundation and the PRS Foundation's *The Open Fund for Music Creators*.

2019 saw Kabantu collaborate creatively with the BBC Singers and a tour of England and Wales with Welsh orchestra Sinfonia Cymru. They also tour Switzerland and even feature as guest artist in Yolanda Brown's brand-new show for CBeebies.

Kabantu are Folk Alliance International 2019 Official Showcase Artists, Selected Making Music Magazine, Live Music Now and BBC Introducing Artists. The collective are also delighted to be Selected Making Music 2016-17, Live Music Now, Hattori Foundation and BBC Introducing Artists.

Travelling by Tuba – Olympics

The David Brownlow Theatre Saturday 11 September 11am

Travelling by Tuba – Olympics

Chris Cranham	tuba and assorted wind/brass instruments
Stewart Death	piano and assorted wind/brass instruments

"Travelling by Tuba are experts who really get their enjoyment of music across." The Times

The Sheepdrove Trust
Venue by Kind Permission of Horris Hill School



80,000 miles a year and still not out of puff!

Travelling by Tuba is a unique group which performs stunning innovative programme. As one of the busiest groups in the UK they undertook over 200 performances last year. This success was not only due to their virtuosic performance but also the ability as irrepressible entertainers to communicate with their audience.

Formed in 1991, Travelling by Tuba's extensive recital schedule has included many concerts at music clubs and festivals throughout the UK, recitals at the Bridgewater Hall, St David's Hall and tours to Canada, America and Europe. Recently, they have returned from Carolina where they gave the American premiere of 'A Rhapsody for Tuba, Piano and Wind Orchestra' by the Scottish composer Andrew Duncan with the USA Army Band (Pershings Own). They have recorded three CDs as well as having a series of arrangements published. The group has appeared regularly on BBC Radio and television and for many of the independent networks. In 2004, founder member Chris Cranham returned to the group to replace Gavin Woods who left to live on the Isle of Lewis.

Travelling by Tuba has developed a highly successful award-winning education programme suitable for children of all ages. It has been featured on Channel 4 on their *Okey Cokey Karaoke* programme and in the *Times Educational Supplement*. Recently, they commissioned a children's operetta 'The Tuba has Landed' from the composer Robin Grant which had six performances as part of a yearlong project in Blackpool schools. Four of the songs from this operetta are featured on their latest CD sung by children from the participating schools.



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Chris Cranham

Chris Cranham attended Peter Symonds College in Winchester to study on the Hampshire Specialist Music Course with John Fletcher. He entered the Royal Northern College of Music in 1987 to study under Stuart Roebuck, former principal tuba with the Halle Orchestra. Chris won many competitions and scholarships and was for two years a member the World Youth Orchestra, touring South America, Canada and Europe. In 1991 he moved to Germany to play in one of Europe's leading brass quintets, Rekkenze Brass. Chris made several CD productions with the quintet and toured extensively throughout Europe, America and the Far East. He also performed for television and radio and became principal tuba with the Hof Symphony Orchestra in Bavaria. Since his return, Chris has been working both as a solo and orchestral tuba player as well as performing regularly with Travelling by Tuba.

Stewart Death

Stewart Death began his formal musical training at City University in 1984 studying piano with Alan Schiller at the Guildhall School of Music and Drama. After graduating with a BSc(Hons) in music in 1987 he entered the Royal Northern College of Music to study piano accompaniment with David Lloyd gaining the prestigious Professional Performers Diploma. Since leaving college he has toured throughout Europe with the Concordia Opera Trio and has been heard as an accompanist on Classic F.M, BBC Radio and Independent Television. He has worked as an accompanist for Welsh National Opera and has recorded several compact discs with many different artistes including Stephen Mead, Roger Webster, Simone Rebello and Andrew Berryman. He has recently returned from a tour of Poland and has appeared at many top venues including the Purcell Room, St David's Hall, Royal Festival Hall and Barbican Centre.



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Royal Philharmonic Orchestra

St. Nicolas Church Newbury Saturday 11 September 7.30pm

Royal Philharmonic Orchestra

Jennifer Pike violin
Jonathan Bloxham conductor
Royal Philharmonic Orchestra

Vaughan Williams	Five Variants of Dives and Lazarus
Mozart	Violin Concerto No. 5
Vaughan Williams	6 Studies in English Folk Song for Cor Anglais and String Orchestra
Mozart	Symphony No.29

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RALPH VAUGHAN WILLIAMS (1872-1958) Five Variants of 'Dives and Lazarus'

Much of the great legacy of European folk-song might have disappeared had it not been for the commitment and energy of a small number of determined collectors working around the turn of the twentieth century – notable among them Bartók and Kodály in Eastern Europe and Cecil Sharp and Vaughan Williams in England. Sharp estimated that the last generation of traditional English folk singers had been born in about 1840. With the increased social mobility and urbanisation of the industrial revolution, the old patterns of rural folk-singing were broken – their decline hastened, thought Vaughan Williams, by the 1871 Education Act. It seems extraordinary that this great body of music had not been familiar to composers of previous generations, but before the twentieth century the educated and wealthy were largely ignorant of folk traditions (or attached little value to what they heard), whilst country-people tended to keep their music to themselves.

The first-hand experience of folk-music gained from his collecting tours in Britain in his late twenties and early thirties gave Vaughan Williams an alternative musical tradition to draw on in his own work, which became permeated with the modal melodies and harmonies of traditional song. But his sympathy with folk song had become apparent much earlier. He remembered first hearing the folk song 'Dives and Lazarus' in 1893, when he was 21-year-old student absorbed in Beethoven, Brahms, Wagner and Verdi. He described the effect of the song as 'a sense of recognition. Here's something which I have known all my life, only I didn't know it'. At a deeper level than his formal studies, his affinity with the ancient roots of British music had already taken shape. The tune of 'Dives and Lazarus' has a long history, known from England, Scotland and Ireland and associated with a variety of texts. Vaughan Williams

noted several versions himself, including one in Norfolk to the words of 'The Murder of Maria Martin in the Red Barn'. Other versions told the Gospel parable of poor, sick Lazarus and the self-indulgent fat cat (named Dives in the lyric) whose comforts are justly reversed in the next life. The moral, as well as the music, would have struck a chord with Vaughan Williams. When he was commissioned to write a work to be premiered by Sir Adrian Boult at the New York World Fair in June 1939, he turned to this melody to address the world, not with a loud statement but with intimate music of deep personal and national resonance. Almost twenty years later, it would be the first music played at the composer's funeral in Westminster Abbey.

The title is carefully chosen to express the relationship between the music and the melody that inspired it. More structured than a fantasia, but more flexible than strict variations, the *Five Variants* meditate on different versions of the melody, combining aspects of old and new, traditional and contemporary. After a simple modal cadence that tells us much about the colour and style of the work to come, the melody is presented in full and elaborated with richly divided string textures. The short first variant brings a change to triple time, and alternation between lower and upper groups of strings, with running commentary from the harp. In the second variant a subdued start leads to a powerful climax, only to subside into a delicate third variant featuring solo violin and harp. The fourth variant is muscular and rhythmic, while the fifth is a splendid chordal statement of the 'Maria Martin' version of the theme. A solo cello introduces the thoughtful postlude, in which the music finally dissolves in sustained chords. More than thirty years earlier, Vaughan Williams had already captured the essence of the work when he wrote of 'music which represents the composer in a calm mood, and yet has a highly emotional effect on the hearer'.

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WOLFGANG AMADEUS MOZART (1756-1791) Violin Concerto in A major K.219 ('The Turkish')

1 *Allegro aperto*

2 *Adagio*

3 *Rondeau: Tempo di Menuetto*

Both of tonight's works by Mozart belong to the mid-1770s, when he was in his late teens. As with any young man of that age, it was a time when Mozart had to find his own feet. For ten years his father, Leopold, had managed the boy's musical development and social connections in equal measure during visits to London and Paris, three trips to Italy and ten formative weeks in Vienna. At home in Salzburg, where Leopold held the post of deputy Kapellmeister at the court, Mozart had from the age of 13 had an unpaid position as Konzertmeister; at 16 he had been confirmed in that position with his own contract and a small salary under the newly appointed Prince-Archbishop Hieronymus Colloredo. Relations with Colloredo were famously strained; Leopold, feeling undervalued and underpaid, spread discontent whilst the Archbishop lost patience with the Mozarts' frequent requests for leave of absence. In 1777 Mozart was to set off again, this time without his father's supervision, for an ultimately disastrous trip to Paris. In the meantime he was based in Salzburg for several years, fretting at his circumstances but composing prolifically, consolidating all he had learned on his travels, and – as we hear in this A major concerto – relishing the chance to experiment in new directions.

Before 1775 Mozart had barely touched the concerto, writing just one for piano and one for bassoon; then in that year come all five of his violin concertos, perhaps for his own use, perhaps also as a challenge to master a new medium. Tonight's concerto is the last and longest of the five, organised on a large scale, prodigally inventive of material and deliberately springing a few surprises.

After the orchestral exposition of the first movement – an efficient 40-odd bars with half a dozen varied and memorable ideas – the violin's entry is a complete surprise: a soaring *Adagio* phrase with a murmuring accompaniment. Picking up *the Allegro* again, the soloist surprises again: the simple, bold figure with which the movement opened turns out to be only the skeleton behind the violin's sweeping melodic line. The solo exposition expands the original material to almost twice its length, before a short but dramatic development full of accents and lurching harmonies in minor keys. Following convention, the recapitulation leads to an opportunity for a solo cadenza just before the end of the movement.

We can gather something of the taste of Mozart's times from the fact that he had to write an alternative slow movement for his friend, the Salzburg violinist Antonio Brunetti, 'since the present one is too studied for him'. The things Brunetti disliked are probably what we now savour: the symphonic opening, the use of a full-scale sonata form rather than the popular, simpler 'Romanza', the harmonic surprises, the ear-tingling suspensions in the oboes, the remote minor keys of the middle section, and – perhaps most 'studied' of all – the seamless contrapuntal movement of the main theme through the violins into the solo line at the recapitulation.

Mozart gave the Finale a dual identity, as both a Minuet and a Rondo. Clear outlines are needed, to hold in place the surprises that are coming. The theme itself is a poised eight-bar solo phrase repeated *tutti* and capped with a laugh from the soloist and a throwaway ending that puts paid to any trace of pomposity. After one episode in the same spirit, and a second episode in the minor key with suggestions of a gipsy-fiddler style, Mozart plunges into an extended and exotic 'alla Turca'. The fashion for 'Turquerie' was well established; otherwise so many musical contrasts and surprises would have been mystifying rather than entertaining. (The concerto has a precursor in Mozart's own work, in a ballet for his 1772 opera *Lucio Silla*.) The soloist bounces around, with grace-note 'smears' and the raw sound of the open strings; there are slithering chromatic surges from the violins. Cellos and basses stand in for bass drum and cymbals with typically 'Turkish' slow-slow-quick-quick-slow percussion, striking their strings with the wood of the bow. A pause offers the soloist an opportunity for a cadenza before the Minuet innocently resumes, finishing with a casual wave of the hand.

RALPH VAUGHAN WILLIAMS (1872-1958) Six Studies In English Folksong

1 *Lovely on the Water - Adagio*

2 *Spurn Point - Andante sostenuto*

3 *Van Dieman's Land - Larghetto*

4 *She borrowed some of her mother's gold - Lento*

5 *The Lady and the Dragon - Andante tranquillo*

6 *As I walked over London Bridge - Allegro vivace*

As well as shaping his personal style as a composer, Vaughan Williams' experience collecting and studying folk song gave him an alternative view of the psychology and sociology of music. It was no accident that he and other great collectors of European folk music were also dedicated music educators. Lecturing on 'National Music' in 1912, he declared that 'hard-working men and women should be given bracing and stimulating music, not the unhealthy

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outcome of theatrical and hysterical sentiment'. In this spirit Vaughan Williams undertook several editions of hymn tunes, published folk-songs with piano accompaniment, and arranged folk music for orchestra, military band, choir and solo instruments.

The *Six Studies in English Folk Song* were written for cello and piano and first performed by their dedicatee, May Mukle and her sister Anne, in June 1926. The orchestral version is by Vaughan Williams' pupil, Arnold Foster. Shunning art-music traditions foreign to folk-song, they avoid conventional forms, piquant harmonies and instrumental display; they are 'studies' not for the performer but for the composer, posing – and answering in the most discreet and sensitive manner – the question of how to frame a folk-song melody in a modern setting. The melodies are presented, elaborated and shared in an understated, conversational style that perfectly suits their generally reflective tone and tempo, finally breaking out in No. 6 into witty exchanges and a throwaway ending.

WOLFGANG AMADEUS MOZART (1756-1791) Symphony no. 29 in A K. 201

- 1 *Allegro moderato*
- 2 *Andante*
- 3 *Minuetto*
- 4 *Allegro con spirito*

At the age of 18 Mozart was already a practised symphonist with several dozen 'prentice compositions of this kind behind him. Wherever he went during the travels of his youth, Mozart absorbed the current styles of composition. In London he picked up the *galant* symphonic style from Johann Christian Bach. In three visits to Italy he heard the latest trends in opera, as well as receiving counterpoint lessons from the famous Padre Martini in Bologna. During a visit to Vienna in the summer of 1773, he encountered the symphonies and string quartets of Haydn, with their balance of symmetry and surprise, their rhythmic energy and their seriousness of purpose. Back in Salzburg, in the spring of 1774, he was ready to synthesise all his experience of the symphony into a new and personal style – ready to write his first symphonic masterpieces.

Throughout this A major symphony, the compositional energy is intense. Although it is written for small forces – strings with pairs of oboes and horns – the part-writing is active and detailed, and the textures constantly changing. The opening theme is a case in point. In a quiet but rhythmically and harmonically charged phrase, a melody of sharply-defined motives expands over sinuous lower parts. Already in the third bar, the bass line is pressing the

harmony upwards in semitone steps. After a link that itself re-plays the shape of the opening, the theme bursts out *forte* and the lower parts spring into contrapuntal imitation whilst a sustained note on oboes and horns holds the music together. Later, the short development section follows a curve of harmony that recalls and enlarges the opening phrase. At its midpoint the music turns on a sixpence, transforming a dramatic descent into a naively playful little figure that leads back to the recapitulation. Just when the movement appears to have run its course, the closing coda brings another surprise, when the music suspends its animation for a moment before launching into a climactic version of the theme, now in three imitative parts.

The easy grace of the *Andante*, coloured by muted violins, conceals another coherent structure. The first and second themes – very different in their immediate effect – are so closely related that the second could be played as a counterpoint to the first. Oboe and horn colours underline the structure and point transitional moments; in the second half, Mozart takes the opportunity, afforded by longer stretches in the home key, to give his natural horns more of the action.

The Minuet opens with an edgy upbeat and keeps up a nervous energy neither courtly nor folksy, persisting with a restless 'dotted' figure that is reduced at the cadences to its bare bones – a rhythm on barking oboes and horns. In the Trio, it is the harmony that provides disturbance, its chromatic lurches emphasised with accents.

The falling octave of the opening movement returns in the main theme of the vigorous Finale. Here it is answered by a rushing scale which often recurs – shooting even further upwards as a dramatic punctuation mark. The swaying second subject provides moments of lyrical contrast, but the driving energy of the theme dominates the development section. As in both the first and second movements, the energy spills over into a concluding coda – this time bringing the movement, and the symphony, to an end with a brief, exuberant flourish and an impetuous close.

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Jennifer Pike



Renowned for her “dazzling interpretative flair and exemplary technique” (Classic FM), violinist Jennifer Pike has taken the musical world by storm with her unique artistry and compelling insight into music from the Baroque to the present day. In demand as soloist and recitalist all over the world, she is

known as an artist of exceptional integrity and depth, whilst her ability to “hold an audience spellbound” (The Strad) and “luminous beauty of tone” (The Observer) have established her as one of the most exciting artists performing today.

Born to British and Polish parents in 1989 she first gained international recognition in 2002, when, aged 12, she became the youngest-ever winner of the BBC Young Musician of the Year and the youngest major prizewinner in the Menuhin International Violin Competition. Aged 15 she made acclaimed débuts at the BBC Proms and Wigmore Hall, and her many subsequent Proms appearances have included the role of 2009 “featured artist”. She was invited to become a BBC New Generation Artist (2008-10), she won the inaugural International London Music Masters Award and became the only classical artist ever to win the South Bank Show/Times Breakthrough Award. Passionate about helping young people from all backgrounds enhance their lives through music, she was recently invited to become an ambassador for the Prince’s Trust and Foundation for Children and the Arts, and patron of the Lord Mayor’s City Music Foundation.

Performing extensively as soloist with major orchestras worldwide and appearing frequently on radio and television, recent highlights include concertos with all the BBC orchestras, London Philharmonic, Brussels Philharmonic, City of Birmingham Symphony, Strasbourg Philharmonic, Royal Liverpool Philharmonic, Philharmonia, Hallé, Rheinische Philharmonie, Tampere Philharmonic, Malmö Symphony, Auckland Philharmonia, Singapore Symphony and Nagoya Philharmonic orchestras. She recently performed Vaughan Williams’s *The Lark Ascending* live on BBC Two at a special service commemorating the centenary of the outbreak of WWI in Westminster Abbey, with the Philharmonia orchestra at the Royal Festival Hall and at her Carnegie Hall debut with the Chamber Orchestra of New York.

Highlights of the 2015/16 season include a tour to Mexico with the London Philharmonic (Saint-Saëns, Alondra de la Parra), Sibelius Concerto with the Oslo Philharmonic and Jukka-Pekka Saraste as part of the Sibelius Festival 150th year celebrations, Prague Symphony Orchestra (Beethoven, Pietari Inkinen), Tchaikovsky Symphony Orchestra (Tchaikovsky, Fedoseyev), Orquesta Clásica Santa Cecilia (Brahms, Ken-David Masur), and the BBC Philharmonic (Vivaldi) as director and soloist. Special appearances also include performing to an audience of 11,000 at the Atlas Arena in Łódź, Poland as part of the ‘Night of the Proms’ tour broadcast on Polish TV, a broadcast performance of *Schindler’s List* as part of BBC Two’s Holocaust Memorial Day tribute and a live broadcast on Classic FM at the Queen’s 90th Birthday celebration concert. Next season she will perform concertos by Dvorak, Elgar, Sibelius, Bruch, Tchaikovsky and Mozart with orchestras including the Royal Stockholm Philharmonic (Saraste), BBC Philharmonic (Juanjo Mena), BBC Concert Orchestra, English Chamber Orchestra, Royal Scottish National Orchestra, Royal Philharmonic Orchestra, London Philharmonic and European Union Chamber Orchestra. She has worked with many eminent conductors including Andris Nelsons, Richard Hickox, Sir Mark Elder, Christopher Hogwood, Leif Segerstam, Tugan Sokhiev, Jiří Belohlávek, John Storgårds, Sir Roger Norrington, James Gaffigan and Martyn Brabbins. She has collaborated as soloist and chamber musician with artists including Anne-Sophie Mutter, Nikolaj Znaider, Adrian Brendel, Nicolas Altstaedt, Maxim Rysanov, Igor Levit, Martin Roscoe, Tom Poster and Mahan Esfahani.

A sought-after recitalist, she recently appeared at the Mecklenburg-Vorpommern Festival, Musée d’Orsay, Musashino Foundation and LSO St Luke’s, broadcast live on BBC Radio 3. In 2017 she curated an unprecedented event at the Wigmore Hall with three concerts in one day celebrating Polish music, in which she gave the UK premiere of Penderecki’s *Capriccio* for solo violin and a specially commissioned new work by Paulina Zalubka. An enthusiastic promoter of new music, she has had many works written for her, including Hafliði Hallgrímsson’s *Violin Concerto*, which she premièred with the Scottish Chamber Orchestra and Iceland Symphony Orchestra, Charlotte Bray’s *Scenes from Wonderland* which she premièred with the London Philharmonic Orchestra at the Royal Festival Hall and Andrew Schultz’s *Violin Concerto* and *Sonatina* for solo violin, for which her recording was nominated for ‘Best Performance of an Australian Composition’ at the Australian Classical Music Awards.

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Her prolific and widely-acclaimed discography on Chandos, Sony and ABC Classics includes the Sibelius Violin Concerto with the Bergen Philharmonic and Sir Andrew Davis, described as “superb” (The Times) and “violin genius” (Mail on Sunday), Miklós Rózsa Violin Concerto with the BBC Philharmonic and Rumon Gamba, Bach with Sinfonietta Cracovia and Schultz with the Tasmanian Symphony Orchestra. She recently recorded the Mendelssohn Violin Concerto with the City of Birmingham Symphony and Edward Gardner on Chandos, acclaimed in the Observer for her “innate musicality and mercurial technique” and as “breathtakingly beautiful” by the Sunday Herald.

In recognition of the impact she made in the performing arts, she was awarded a postgraduate scholarship by the Guildhall School of Music and Drama at the exceptional age of 16. She has studied with David Takeno and Robert Jacoby, and in 2012 she graduated with First Class Honours from Oxford University, where she was subsequently invited to take up the position of Artist-in-Residence. She plays a 1708 violin by Matteo Goffriller.

Jonathan Bloxham



© Kaupo Kikkas

Since taking up conducting in 2015 in his mid-20's, former acclaimed cellist Jonathan Bloxham has swiftly made his mark as a conductor of “*accomplished technique, innate musicianship, with a natural rapport with orchestras and a deep knowledge and*

understanding of the symphonic repertoire” (- Paavo Järvi).

His conducting career was launched when he took up the Assistant Conductor position at the City of Birmingham Symphony Orchestra from 2016-2018 under Mirga Grazynte-Tyla, where he conducted a wide range of repertoire, closing their 16/17 season at Symphony Hall, and reinvited in April 2021. A Summer concert with the Deutsche Kammerphilharmonie led to a recording project and then to subscription concerts in Bremen and at the Elbphilharmonie Hamburg. After taking over *Rusalka* rehearsals at the DSO Berlin for Robin Ticciati (whom he had assisted at Glyndebourne), he was invited back to conduct Holst's *The Planets* in a multi-media project in 2021.

Other highlights of 20/21 have included his debuts with the Salzburg Mozarteumorchester, Residentie

Orkest (with immediate reinvitation for a subscription week in 2022) and Halle orchestras (also reinvited), and education projects with the London Philharmonic and London Symphony orchestras, as well as a return to the London Mozart Players. 2021 also saw the release of his first CD – Strauss and Cesar Franck with the Nordwestdeutsche Philharmonie (“irresistible” - *Musicweb International*).

Engagements just prior to the pandemic included the Orchestre Philharmonique de Luxembourg, BBC National Orchestra of Wales, Tapiola Sinfonietta and Manchester Camerata, and he had been due to debut with the Tokyo Symphony, Shanghai Symphony, Guangzhou Symphony and China National Philharmonic (in Beijing) – all being redated. In recent seasons he has also conducted the Lausanne Chamber Orchestra, Aurora Orchestra, BBC Scottish Symphony Orchestra, Malaysian Philharmonic Orchestra, Basque National Orchestra and RTE Chamber.

In 2019 Jonathan conducted two performances and assisted on *Rigoletto* for Glyndebourne Touring Opera, and as a result was invited back in 2021 to conduct his own production of *Don Pasquale* and for his Glyndebourne main Summer season debut, assisting Mazzola and conducting 4 performances of *Luisa Miller*.

For the past 11 years Jonathan has been Artistic Director of the Northern Chords Festival based in his home-town of Newcastle upon Tyne but also performing further afield, notably during lock-down in January 2021 in a live studio concert broadcast on BBC Radio 3 from the Maida Vale studios. Passionate about unearthing little-known composers and championing new work, Jonathan has commissioned several premieres by young composers such as Vlad Maistorovici, Jack Sheen and Freya Waley Cohen.

Prior to taking up conducting he was a founder member and the cellist of the Busch Trio, performing regularly at the Wigmore Hall, Southbank and on BBC Radio 3. He won several prestigious awards whilst studying at the Royal College of Music and made his concerto debut at the Berlin Philharmonie in 2012. He started his musical training at the age of 8 with a local cello teacher from Gateshead Schools Music Service. He then studied at the Yehudi Menuhin School & Royal College of Music with Thomas Carroll before completing a Master's Degree at the Guildhall School of Music and Drama with Louise Hopkins. Jonathan has taken further conducting studies with Sian Edwards, Michael Seal, Nicolas Pasquet and Paavo Järvi.



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National Youth Jazz Orchestra Quintet

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Mr and Mrs Peter Davidson

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NYJO JAZZ EXCHANGE

The NYJO Jazz Exchange is our brand-new offering for 2020. This exciting initiative is for inquisitive and unconventional young professional musicians who don't necessarily want to follow the traditional orchestra route. Over two years, these individuals will be guided by world-class mentorship, regular rehearsals, paid performances and wider professional development opportunities. We're looking for individuals who are committed to developing their creative voice and making original music with others.

LEARNING AND PARTICIPATION

NYJO runs a comprehensive national education programme. While some places are well-served by jazz education opportunities, some areas are not. NYJO currently has 90 education partner organisations around the country of which 9 are 'Feature Partners', who have signed up for a minimum 3-year partnership to work closely with NYJO developing jazz education opportunities that suit their local needs.

The National Youth Jazz Orchestra (NYJO) promotes the exciting, engaging and inspirational musical genre through world-class performances and education work. Since its founding in 1965, NYJO has grown from a single jazz orchestra to a multi-faceted organisation that works in jazz education at all levels across the country.

The larger Jazz Orchestra is the gateway to the profession for many future stars of the UK jazz scene, and countless musical theatre and session musicians. NYJO's alumni include Guy Barker, Laura Jurd, Mark Nightingale and Amy Winehouse, plus the leader of the Strictly Come Dancing band Dave Arch (and most of his band members) and music supervisor for the London 2012 Olympics Martin Koch. The orchestra performs around 35 gigs each year, including recently the BBC Proms, the EFG London Jazz Festival, European tours with our German and Dutch counterparts BuJazzO and NJJO, and annual residencies at Ronnie Scott's jazz club.

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The Firebird

Mikhail Kazakevich piano
Elena Zozina piano
Richard Morris narrator

Join us for this special family-friendly performance of Stravinsky's *The Firebird*, arranged for two pianos and narrator.

Originally a ballet and based on a Russian folk tale, *The Firebird* is about a magical glowing bird that Prince Ivan is searching for. The firebird is imprisoned in a castle with a beautiful princess. Ivan rescues the bird and the princess but then his own sister poisons him and the princess. Luckily, the firebird flies to the fountain of youth and with magic water brings Prince Ivan and his beloved princess back to life.

After each performance there's the chance to stay on for either lunch or afternoon tea.

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IGOR STRAVINSKY (1882-1971)



Prince Ivan, the hero of the story, is hunting in the forest. He wanders into the magical kingdom of Koschei the Immortal, who can stay alive forever by keeping his soul in a magic egg hidden in a jewelled box. Ivan discovers the Firebird and plans to kill her but she pleads with him for her life and he to thank him, she gives him an enchanted feather, telling him that if he ever needs help, the feather will summon the firebird.

Prince Ivan encounters thirteen princesses trapped under Koschei's spell. He falls in love with one of them. After a furious quarrel, Koschei's henchmen chase Ivan who summons the Firebird. She intervenes, bewitching the monsters and making them dance an elaborate, energetic 'infernal' dance. Exhausted, they fall into a deep sleep. Spying her chance, the Firebird directs Ivan to a tree stump where the casket with the magic egg. Ivan destroys the egg and breaks the spell, freeing all the magical creatures. The princesses awake and celebrate with a magnificent party.

Mikhail Kazakevich

Born in Nizhny Novgorod, Russia, Mikhail Kazakevich studied at the city's State Conservatoire with the

famous Soviet pianist and teacher Isaak Katz, who was a pupil of the legendary professor Alexander Goldenweiser. Immediately after graduating with the highest honours, Mikhail joined the professorial staff at the conservatoire and taught there until 1992 when his burgeoning performing career led him to the West.

Elena Zozina

Elena Zozina was born in Nizhny Novgorod, Russia. She began playing the piano at the age of 5, and at 11 made her debut with the Nizhny Novgorod State Philharmonic at the Kremlin Concert Hall, playing Mendelssohn's Piano Concerto No. 1. At 14 she won the Grand Prix and a Special Diploma at the famous D. Kabalevsky's National Piano Competition. In 1992 Elena made her first concert tour abroad, playing in Dortmund and Bonn where she received great critical acclaim.

Richard Morris

Richard Morris has worked with many of the world's leading composers including Leonard Bernstein, Stephen Sondheim, Sir Harrison Birtwistle, Sir Maxwell Davies, John Casken, John Metcalf, Gavin Bryars and Dominic Muldowney. Directors he has worked with include Sir Peter Hall, Sir Trevor Nunn, Richard Jones, Bill Brydon and Di Trevis. He was Enjolras in the West End hit *Les Misérables*. Roles in opera include Macbeth, Figaro, Don Giovanni, The Toreador, Papageno and Malatesta. He has been a company member of the Royal National Theatre and worked with many leading orchestras, including the Liverpool Philharmonic with Carl Davis. He has made many CDs, one of which won a Grammy, and has recorded for BBC Radio 2, 3 and 4.

Sun 12

Benjamin Grosvenor

Corn Exchange Newbury, Sunday 12 September 3pm

Benjamin Grosvenor

Franz Liszt Two Petrarch Sonnets
(Nos 104 and 123)

Frederic Chopin Sonata No. 3 in B minor Op. 58

Franz Liszt Berceuse

Franz Liszt Piano Sonata in B Minor, S.178

Interval

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FRANZ LISZT (1811-1886)

Sonetto 104 del Petrarca

Sonetto 123 del Petrarca

(Années de Pèlerinage II)

Amongst all the larger-than-life musicians, artists and writers of the nineteenth century, none was larger than Franz Liszt. In his childhood an untamed prodigy, he was schooled by Beethoven's pupil Czerny and inspired by the magic of the violinist Paganini to take the art of piano virtuosity to unequalled heights. Touring Europe from end to end, he was the first international superstar, mobbed by hysterical fans a century before the first pop idol. His private life was marked by a succession of scandalous affairs, from the French Countess Marie d'Agoult to the Russian Princess Sayn-Wittgenstein, who in 1847 left a Russian Prince and 30,000 serfs to spend the rest of her life with Liszt. Under her influence, he abandoned his career as a virtuoso in favour of conducting, composing and teaching. From his base in Weimer he trained the finest pianists of several generations and promoted the 'New German School' of composition which, through the force of Wagner's operas, was to sweep across the whole of Europe. His complex character also included strong elements of altruism and mysticism. He was a powerful ambassador for his native Hungary, where he always received a hero's welcome, and he undertook a concert tour specifically to make up the deficit in funds for a monument to Beethoven. In later life he took the four minor orders of the Catholic Church; whereas in his youth he was caricatured as a showman surrounded by swooning admirers, he appears in later photographs as a sage in a cassock, with flowing white hair.

The sheer volume of his compositions testifies to his phenomenal combination of genius and industry. The stream of brilliant piano pieces, transcriptions and fantasies that provided material for his tours was followed by a huge body of choral and orchestral

music as well as piano works in which he continued to explore new paths.

The two Sonnets of Petrarch that we hear tonight started life in 1844-5 as songs, which Liszt transcribed freely for piano solo in the second volume of his *Années de Pèlerinage*, published in 1858. Based on Liszt's visits to Italy with Marie d'Agoult in the 1840s, the music is infused with his love of the country and its culture; the texts of the sonnets are printed at the head of the music.

'Sonnet 104' is a work of high emotion, in which Liszt's virtuoso piano figurations are used to respond to the poet's extreme states of mind. *I find no peace, but for war am not inclined; I fear, yet hope; I burn, yet am turned to ice; I soar in the heavens, but lie upon the ground; I hold nothing, though I embrace the whole world. Love has me in a prison which he neither opens nor shuts fast; he neither claims me for his own nor loosens my halter; he neither slays nor unshackles me; he would not have me live, yet leaves me with my torment. Eyeless I gaze, and tongueless I cry out; I long to perish, yet plead for succour; I hate myself, but love another. I feed on grief, yet weeping, laugh; death and life alike repel me; and to this state I am come, my lady, because of you.*

'Sonnet 123', by contrast, is a picture of exaltation. In the solo version, Liszt thins out the accompaniment of the original song to create open, limpid textures, and the score is peppered with instructions to the performer - mainly to play slowly and extremely quietly.

I saw angelic virtue on earth and heavenly beauty on terrestrial soil, so I am sad and joyful at the memory, and what I see seems dream, shadows, smoke: and I saw two lovely eyes that wept, that made the sun a thousand times jealous: and I heard words emerge among sighs that made the mountains move, and halted rivers. Love, Judgement, Pity, Worth and Grief,

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Corn Exchange Newbury, Sunday 12 September 3pm

made a sweeter chorus of weeping than any other heard beneath the moon: and heaven so intent upon the harmony no leaf was seen to move on the boughs, so filled with sweetness were the wind and air.

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FRÉDÉRIC CHOPIN (1810-1849)

Sonata no. 3 in B minor op. 58

- 1 *Allegro maestoso*
- 2 *Scherzo. Molto vivace*
- 3 *Largo*
- 4 *Finale. Presto non tanto*

The piano was the instrument par excellence of Romanticism. It could be both brilliant and expressive; it could show off an individual, offer the intimacy of a duet or accompany an ensemble of instruments or singers; it was both an ideal amateur, domestic instrument and a perfect vehicle for the concert virtuoso. Pianists vied with each other in their technical prowess and the market was flooded with books of exercises and showy compositions. Among the pianist-composers, Chopin stands pre-eminent. Unlike his contemporaries Liszt and Schumann, who both moved on from the piano to compose in a wide variety of media, Chopin included a piano in every work, and after the age of 20 wrote almost exclusively for piano solo. As a result, the musical conception and its instrumental realisation are fused in his work as perhaps in that of no other composer; the essence of a Chopin phrase lies in its 'feel' on the keyboard.

One side of Chopin's biography paints him as the archetypal doomed romantic: the life in exile from his native, beloved, Poland; the stormy affair with the French novelist George Sand (real name Aurore Dudevant); the delicate health and final, losing, battle against consumption. The full story also includes his incomparable pianism; his supremacy in the salons of Paris (he rarely played in public concerts); his popularity as a fashionable and expensive teacher (though none of his pupils became noted performers); the ironic wit shown in his letters; and his comprehensive understanding of the craft of music. His discoveries in the field of harmony, texture and form, spontaneous though they sound, are firmly rooted in a tradition that goes back through Mozart to Bach, whose works he studied as a boy, at a time when they were not widely known.

The Sonata in B minor was written in 1844, during one of the happier periods of his life. The title makes a gesture towards the Germanic tradition, and critics have debated its 'failings' when compared with academic prescriptions typically based on early or

middle period Beethoven. Chopin's music moves by the dramatic juxtaposition of different characters and moods, rather than by motivic development, and the sonata is no less effective for being a coherent group of character pieces rather than an extended musical argument.

The first movement has the outlines of sonata form, with a heroic opening theme and an operatic second subject, the two being surrounded by equally striking ideas, often with complex inner part-writing, but flowing with effortless pianism. The development section focuses on the opening theme, returning to the original course of the music in time to enjoy the operatic melody once more. The Scherzo bubbles up in the unexpected key of E flat major. Its texture – the thinnest of threads, spun at top speed – encompasses three and a half octaves of racing right hand finger work. The Trio is darker-hued, with the final flourish from the Scherzo making a couple of unexpected appearances amongst its meditative lines.

The Scherzo ends with a sudden increase of weight and accent; the Largo does the reverse, opening with a dramatic introduction which fades into a pure Nocturne with a haunting middle section of flowing arpeggios. The Finale plunges us back into B minor with a turbulent Rondo theme that reappears in progressively more complex settings. The unforgettable second theme is an assertive rhythmic phrase accompanied in its second half by a cascade of semiquavers. It appears in no fewer than eight versions, including four in E flat major, revisiting the key of the Scherzo. In the episodes, brilliant semiquaver passages sweep across the keyboard, and a succession of particularly coruscating chromatic patterns leads to the final cadence.

FRANZ LISZT

Berceuse

Liszt wrote the first version of his Berceuse in 1854, not long after the death of Chopin, with whose more famous Berceuse it shares some essential features – the same key and repeated bass note and a similar arch-shaped rocking figure in every bar. However, in that version Liszt kept his melody simple to the point of austerity.

The version we hear today is Liszt's revision of 1862, a much elaborated composition full of his typical pianistic effects – discoveries that not only exploited the latest keyboard techniques but opened up a new sound-world in piano music. Exploring the entire range of the piano, and with an expressive virtuosity that has nothing flashy about it, Liszt surrounds the cradle with an array of hushed but scintillating arabesques, as if he is drifting in and out of rapt thought.

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FRANZ LISZT (1811-1886)

Sonata in B minor

Lento assai – Allegro energico – Grandioso – Cantando espressivo – Recitativo – Andante sostenuto – Allegro energico – Cantando espressivo – Stretta quasi Presto – Presto – Prestissimo – Andante sostenuto – Allegro moderato – Lento assai.

Even more than Chopin, Franz Liszt was faced with the problem of 'what to do about the sonata', since the New German school of composers, in which he was a leading figure, acknowledged Beethoven – master of the sonata – as its inspiration. Where Beethoven had organised his forms around motivic and harmonic structures, the new romantics preferred melody to motive and blurred the sense of key with exotic modulations and chromatic figuration. Liszt's solution was twofold: on the large scale he favoured single-movement forms, where the music carries the listener seamlessly between sections of contrasting tempo and mood; on the small scale he introduced the 'transformation of themes', in which the notes of a melody could be interpreted in totally different ways through changes of speed, pitch, harmony, dynamic level or accompanying texture. The Sonata in B minor is a supreme example of both these techniques. In broad terms, it replicates sonata form, but with the slow movement and scherzo of a four-movement work tucked into the development section; the whole work is enriched and complicated by a profusion of elaborate transitions and cadenzas, and by the splendour and creativity of Liszt's pianism. The sonata opens with two quiet descending scales, neither major nor minor, taking us into a mysterious world – far removed from the assertive sense of key typical of classical openings. Two important figures are then introduced individually – a leaping, swooping phrase ending with a downward arpeggio and an ironic figure tapping out a rhythm in the bass register. Soon, these figures are combined in the first main theme of the movement. Excitement builds and the downward scales from the opening return, heralding the key of D major (the expected key for a 'second subject') and a noble tune marked 'grandioso'. The 'ironic' figure appears in its original character before being transformed into a long-breathed melody with the character of a nocturne. A cadenza with high trills introduces a mercurial section developing the 'swooping' theme, which subsides via a dramatic, improvisatory recitativo to an introspective 'Andante sostenuto' – the equivalent of a slow movement; the music builds to an impassioned climax and falls away through mysterious territory.

The descending scales from the opening once again return to signal a new section and a darkly vigorous fugue sets off in the bass, 'Allegro energico' – the equivalent of a Scherzo. The fugue theme includes

both of the main ideas, proceeding in volatile counterpoint and playing briefly with academic ideas of stretto and inversion. Before long, the main themes return in their original form, only to divert into spectacular new developments. The 'noble' melody and 'nocturne' return too, now in the home key of B major, as they would be in traditional sonata form. The descending scales reappear, 'Presto', in mighty double octaves (marked *fff*, with a crescendo on top of that), and at the peak of excitement the music breaks off. Originally, Liszt wrote a barnstorming finish, but he had better second thoughts. A reminder of the 'Andante sostenuto' melody leads to sotto voce reminiscences of the main themes. The sonata ends as it started, in a magical land, with a last sepulchral descent and an ethereal and wholly original final cadence.

© Philip Young.

Benjamin Grosvenor



© Andrej Crlic

British pianist Benjamin Grosvenor is internationally recognised for his electrifying performances, distinctive sound and insightful interpretations. His virtuosic command over the most arduous technical complexities underpins the remarkable depth and understanding of his music making. Described as "one in a million...several million" by The Independent, his "astounding technical gifts, the freshness of his imagination, his intense concentration, the absence of any kind of show, and the unmistakable sense of poetic immersion directed solely at the realization of music" have been lauded by *Süddeutsche Zeitung*.

Benjamin first came to prominence as the outstanding winner of the Keyboard Final of the 2004 BBC Young Musician Competition at the age of eleven, and he was invited to perform with the BBC Symphony Orchestra at the First Night of the 2011 BBC Proms aged just nineteen. A pianist of

Benjamin Grosvenor

Corn Exchange Newbury, Sunday 12 September 3pm

widespread international acclaim, he was announced Artist-in-Residence at Radio France for the 2020-21 season, in which he holds the same title also with the Bournemouth Symphony Orchestra. In 2016, he became the inaugural recipient of The Ronnie and Lawrence Ackman Classical Piano Prize with the New York Philharmonic.

Recent and forthcoming concerto highlights include engagements with the Boston and Chicago Symphony Orchestras, The Philadelphia Orchestra, Gürzenich-Orchestra Cologne, the Orchestra of Komische Oper Berlin, Orchestre National de France, Orchestre Philharmonique de Radio France, Hallé Orchestra, Orquesta Nacional de España, Filarmonica della Scala, Prague Radio Symphony Orchestra, London Philharmonic Orchestra, and the London, Royal Scottish National, San Francisco, and Washington National Symphony Orchestras as well as a tour of China with Britten Sinfonia. Benjamin works with such esteemed conductors as Andrey Boreyko, Semyon Bychkov, Riccardo Chailly, Elim Chan, Sir Mark Elder, Edward Gardner, Manfred Honeck, Vladimir Jurowski, Cristian Măcelaru, Andrew Manze, Ludovic Morlot, Kent Nagano, Sir Roger Norrington, Gianandrea Noseda, Andrés Orozco-Estrada, François-Xavier Roth, Esa-Pekka Salonen, Leonard Slatkin, Nathalie Stutzmann, Michael Tilson Thomas, Krzysztof Urbanski, and Kazuki Yamada.

In recital, Benjamin regularly performs at major venues such as London's Barbican and Wigmore Halls as well as the Southbank Centre, Théâtre des Champs Elysées Paris, Munich's Herkulesaal, Cologne's Philharmonie, Palau de la Música Catalana Barcelona, Washington's Kennedy Center, New York's Carnegie Hall and 92nd Street Y. A keen chamber musician, the season sees Benjamin embark on a North American tour with the Doric String Quartet, perform duo concerts with violinist Hyeyoon Park, join musicians from the Orchestre Philharmonique de Radio France for a chamber concert, and perform at the Verbier Festival at Schloss Elmau and at Internationales Musikfestival Koblenz.

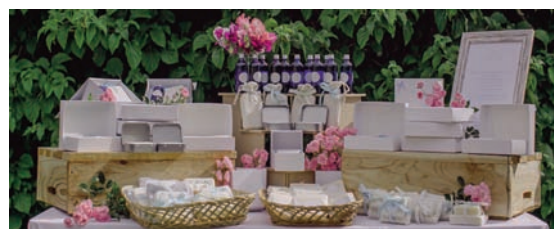
In 2011 Benjamin signed to Decca Classics, becoming the youngest British musician ever, and the first British pianist in almost 60 years, to sign to the label. His most recent CD on the label, his second concerto recording, features Frédéric Chopin's piano concertos, recorded with the Royal Scottish National Orchestra under the baton of Elim Chan. Named Recording of the Month by Gramophone, the disc was also awarded a Diapason d'Or, with Diapason's critic declaring that the recording is "a version to rank among the best, and confirmation of an extraordinary artist."

During his sensational career to date, Benjamin has received Gramophone's Young Artist of the Year and Instrumental Awards, a Classic Brits Critics' Award, UK Critics' Circle Award for Exceptional Young Talent and a Diapason d'Or Jeune Talent Award. He has been featured in two BBC television documentaries, BBC Breakfast and The Andrew Marr Show, as well as in CNN's Human to Hero series.

The youngest of five brothers, Benjamin began playing the piano aged 6. He studied at the Royal Academy of Music with Christopher Elton and Daniel-Ben Pienaar, where he graduated in 2012 with the 'Queen's Commendation for Excellence' and in 2016 was awarded a Fellowship from the institution. Benjamin has been supported since 2013 by EFG International, the widely respected global private banking group.



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Ben Goldscheider

Corn Exchange Newbury Monday 13 September 12.30pm

Young Artists Lunchtime Recital 4

Ben Goldscheider horn
Richard Uttley piano

Beethoven Horn Sonata in F major, Op. 17
Schumann Adagio and Allegro in A flat, Op.70
Huw Watkins Lament (2020)
Jane Vignery Sonata for horn and piano, Op.7

'Ben Goldscheider was superb'. Sir Mark Elder

Sponsored by The Headley Trust

LUDWIG VAN BEETHOVEN (1770-1827) Horn Sonata in F major Op 17

Beethoven's only horn sonata was written in short order for the celebrated horn-player Giovanni Punto (1746-1800), one of the leading exponents of the hand-stopping technique that expands the number of notes playable on the natural horn. It was performed for the first time at a concert at the Burgtheater in Vienna on 18 April 1800, with Beethoven at the keyboard, and later published in a version for either horn or cello.

The original scoring for horn means that when played by the cello the solo instrument will not be confined to melodic gestures idiomatic to the horn. No matter, Beethoven writes a fulsome and elaborate part for the piano, laying down a rich carpet of harmonic fill when his performing partner is holding forth in lyrical melodic fashion, and ensuring that the entire room is filled with sound when drama is needed in more intense passages.

The first movement begins with a proud, triadic horn call for the cello, answered by the most blithely innocent, naively optimistic response from the piano. You can tell, right from the start, that these two are going to get along. And get along they do in this first movement, which is remarkable for its conversational manner. By the time the second theme rolls around they are completing each other's sentences, like an old married couple. The development section brings their collaboration to a high pitch of emotional intensity as the piano answers in the bass register the cello's triadic horn calls while sending broken chord figures up to the Gods in the opposite direction.

The second movement carries none of the emotional weight of an extended lyrical slow movement, being rather a palette-cleansing introduction to the concluding *rondo*, with the dotted rhythm of a slow march. The *finale* opens with the strange bedfellowing of an academic succession of staid half-notes covering large leaps but concluding with a coy scale pattern twinkling with mordents. The

intervening episodes in this *rondo* allow the cello to shine in a lyrical solo role, and while some of this contrasting material is in the minor mode, there is never any doubt that buoyant good spirits will prevail in the end.

ROBERT SCHUMANN (1810-1856) Adagio and Allegro in A flat Op 70

In 1849 Schumann turned to a new genre: works for piano and an accompanying instrument. The first work he composed were the Fantasy Pieces for Piano and Clarinet op. 73, immediately followed by the Adagio and Allegro op. 70. Clara played the new work together with the horn player E. Julius Schlitterlau, writing afterwards in her diary: "The piece is splendid, fresh and passionate, just as I like it!" Even Schumann himself was impressed with his new composition. He particularly drew the publisher Kistner's attention to the "brilliant allegro", whose solo part is indeed so virtuosic that opus 70 is one of the showpieces for horn players even today. Composed just a week after the *Fantasiestücke*, the *Adagio and Allegro*, Op 70 in A flat major, for horn and piano (issued with alternative parts for violin or cello), delighted Schumann when he heard Clara rehearse it with Julius Schlitterlau, first horn in the Dresden Orchestra. Her response was even more euphoric: 'A magnificent piece, fresh and passionate, and exactly what I like.' Originally entitled *Romanze*, the *Adagio* is a tender colloquy for the two instruments that exploits both the heights and the depths of the new valve-horn. Schumann gives free rein to the horn's agility in the *Allegro*, whose rollicking spirits are stilled in a central episode in B major that recalls the yearning melody of the *Adagio*.

HUW WATKINS (1976-)

Lament 2020

The following is taken from Ben Goldscheider's blog, written during the 'Pandemic Summer' of 2020

During the summer of 2020, in fact on the hottest day of the year during a rare pocket of time whereby regulations allowed it, Huw Watkins and I recorded *Lament*, a new work for horn and piano written by Huw especially for a new CD we recorded together.

"When Ben Goldscheider asked me to write a new piece for a CD celebrating the legacy of Dennis Brain, I immediately thought of Poulenc's Elégie (written in memory of Brain) and its juxtaposition of violent anger and lyrical beauty, and felt I wanted to do something similar. Lament begins quietly, with long, expressive horn lines emerging from a web of piano harmony. At its climax, the horn writing becomes anguished, accompanied by increasingly dissonant piano chords, before a muted return to the opening music, the harmony less consoling now." – Huw Watkins

This year, 2021, is the centenary year of the legendary horn player Dennis Brain. As such, I wanted to celebrate his legacy, the result being a CD project in which we recorded two works by composers Brain worked with, Sir Malcolm Arnold and Benjamin Britten, two works written in his memory by Francis Poulenc and Sir Peter-Maxwell Davies and then was fortunate enough to have the support of the Guild of Horn Players who commissioned two new works for the project, this piece by Huw Watkins as well as a new transcription by Roxanna Panufnik. The CD was released on the Three Worlds Records Label in May 2021.

A pianist and one of Britain's foremost composers, Huw Watkins was born in Wales in 1976. He studied piano with Peter Lawson at Chetham's School of Music and composition with Robin Holloway, Alexander Goehr and Julian Anderson at Cambridge and the Royal College of Music. In 2001 he was awarded the Constant and Kit Lambert Junior Fellowship at the Royal College of Music, he now teaches composition at the Royal Academy of Music. His own compositions have been commissioned and performed by the Nash Ensemble, Belcea and Elias quartets, BBC Symphony Orchestra, LSO, Birmingham Contemporary Music Group and Cincinnati Chamber Orchestra, amongst others.

JANE VIGNERY (1913-1974)

Sonata for horn and piano Op.7

Jeanne Emilie Virginie Vignery (11 April 1913 – 15 August 1974) was a Belgian composer, teacher, and violin player who published her compositions under the name "Jane Vignery." Her Sonata for Horn and Piano, opus 7 is arguably the best known of her compositions

Vignery was born in Ghent. Her mother Palmyre Buyst and grandfather composed music and gave Vignery her first music lessons. Vignery went on to study at the Royal Conservatory of Ghent, the Ecole Normale de Musique in Paris, and with Nadia Boulanger, Jacques de la Presle, and Paul Dukas. Vignery was nominated for the Prix de Rome in 1941. In 1942, the Royal Belgian Academy awarded her the Prix Emile Mathieu for her Sonata for Horn and Piano. In 1943, she won the Prix Irene Fuerison. A muscle disease forced Vignery to give up playing the violin and concentrate on composition. She began teaching at the Royal Conservatory of Ghent in 1945, where she remained until her death in a train accident in 1974.

This piece is one of very few chamber works she composed and is her only composition for solo horn. It follows a traditional form (sonata, ternary, rondo) where the solo instrument is supported by complicated and challenging piano composition.

Ben Goldscheider

Corn Exchange Newbury Monday 13 September 12.30pm

Ben Goldscheider



At the age of 18 Ben was a Concerto Finalist in BBC Young Musician Competition. Highlights since then include his debut at the BBC Proms, solo appearances with the Lucerne Symphony, Britten Sinfonia, Aurora, English Chamber, Hallé Orchestra, Manchester Camerata, the Prague Philharmonia and Sinfonie Orchester Berlin at the Berlin Philharmonie. In 2018 his debut album was released, and he was selected as a BBC Music Magazine Rising Star and Gramophone Magazine One to Watch.

A committed chamber musician, Ben has collaborated with Julian Prégardien at Wigmore Hall, Sergei Babayan at the Verbier Festival, Daniel Barenboim and Martha Argerich at Salzburg Festival and Matthias Pintscher at the Pierre Boulez-Saal.

This season Ben makes his debut with the Royal Philharmonic Orchestra and the Mozarteum Orchestra in the Mozartwoche Festival (Salzburg). He returns to give a solo recital at the Pierre Boulez-Saal.

In demand as guest principal Ben has appeared with the Staatskapelle Berlin, West-Eastern Divan and Philharmonia Orchestras. He studies at the Barenboim-Said Academy in Berlin with Radek Baborák and was selected by YCAT in 2019.

Ben Goldscheider is YCAT's inaugural Ann Driver Trust Artist

Richard Uttley

Noted for the integrity and breadth of his musicianship as soloist, chamber musician and recording artist, Richard has been recognised for his 'musical intelligence and pristine facility' (International Record Review), 'amazing decisiveness', and 'tumultuous performance' (Daily Telegraph). His playing is frequently broadcast on BBC Radio 3 and has featured on BBC Two, BBC Four, Classic FM and Sky Arts.

He won the British Contemporary Piano Competition in 2006 and was selected for representation by Young Classical Artists Trust (YCAT) in 2011.

Highlights this season include solo recitals in Modulus Festival (Vancouver), Gershwin's Concerto in F at Queen Elizabeth Hall, a complete cycle of Beethoven's sonatas for piano and violin with Savitri Grier, a series of chamber music concerts curated by clarinettist/composer Mark Simpson at Saffron Hall, and the premiere of a new work written for Richard by Kate Whitley.

Richard read Music at Clare College, Cambridge, graduating with a double first in 2008, and then studied at Guildhall School with Martin Roscoe. Richard teaches at City University, Guildhall School and the Royal Welsh College of Music & Drama.

duo

Ben Bruant guitar
Will Cashel guitar

'Truly set guitar strings on fire with such brilliant sounds.'

'Whenever I see them I am always struck by the masterful skill involved and blown away by their wonderful pieces and takes on modern day covers.'

duo

Ben Bruant and Will Cashel formed duo in 2011 while studying at the Royal Academy of Music in London.

Ben was born in Le Havre, France, and studied classical guitar at the National Conservatory in Paris before moving to London. Will, born in Bath, England, won a scholarship to the Purcell School of Music at 13 before gaining a place at the Royal Northern College of Music.

Together they have recorded five albums together and been lucky enough to perform our flamenco fusion of pop and classical tracks around the world – to audiences including British and European royalty and at events such as the Liverpool Philharmonic, BBC Good Food Festival, Goodwood, G-Live and Smoked & Uncut.

Their music is regularly featured on Scala Radio and we're the house band on My Wardrobe Malfunction podcast.

Since lockdown began, they have been live streaming weekly sessions - first from separate locations, then together but socially distanced and, more recently, for frontline and key workers in our Gigs In Your Garden which have been featured on BBC Breakfast, Sky News and in The Times and Mail on Sunday

Their new album 'Gigs In Your Garden', featuring many of the tracks from these sessions, was released on 5 February 2021 and is available now. They are donating 50p from the sale of every CD and 10% of net receipts on digital downloads and streams to Florence Nightingale Foundation which has been supporting nurses and midwives in the UK since 1934.



Churchill: Walking with Destiny

Corn Exchange Newbury Tuesday 14 September 11.00am

A Talk by Andrew Roberts

Originally scheduled last year to mark the 75th anniversary of VE Day, distinguished biographer and historian Andrew Roberts, author of *Churchill: Walking with Destiny*, explores the role of our greatest war-time leader in the Allied victory of the Second World War

'Andrew Roberts is a great historian who is always relevant to contemporary thinking and contemporary problems.' Dr Henry Kissinger

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Acclaimed historian Andrew Roberts unmask the man behind the icon in an exhaustive biography that the *Sunday Times*' Dominic Sandbrook calls 'the best single volume life of Churchill ever written.' Described by Waterstones as 'a magnificently fresh and unexpected biography of Churchill, by one of Britain's most acclaimed historians' this is a chance to hear in person the background to a new and acclaimed interpretation of a character who towers over every other figure in twentieth-century British history.

There have been over a thousand previous biographies of Churchill. Andrew Roberts now draws on over forty new sources, including the private diaries of King George VI, used in no previous Churchill biography to depict him more intimately and persuasively than any of its predecessors. The book in no way conceals Churchill's faults and it allows the reader to appreciate his virtues and character in full: his titanic capacity for work (and drink), his ability see the big picture, his willingness to take risks and insistence on being where the action was, his good humour even in the most desperate circumstances, the breadth and strength of his friendships and his extraordinary propensity to burst into tears at unexpected moments. Above all, it shows us the wellsprings of his personality - his lifelong desire to please his father (even long after his father's death) but aristocratic disdain for the opinions of almost everyone else, his love of the British Empire, his sense of history and its connection to the present.

During the Second World War, Churchill summoned a particular scientist to see him several times for technical advice. 'It was the same whenever we met', wrote the young man, 'I had a feeling of being recharged by a source of living power.' Harry Hopkins, President Roosevelt's emissary, wrote 'Wherever he was, there was a battlefield.' Field Marshal Sir Alan Brooke, Churchill's essential partner in strategy and most severe critic in private, wrote in his diary, 'I thank God I was given such an opportunity of

working alongside such a man, and of having my eyes opened to the fact that occasionally such supermen exist on this earth.'

Andrew Roberts



Andrew Roberts is a biographer and historian of international renown whose books include *Salisbury: Victorian Titan* (winner of the Wolfson Prize for History), *Masters and Commanders* (winner of the Emery Reves Award), *The Storm of War* (winner of the British Army Book Prize), *Napoleon the Great* (winner of the Grand Prix of the Fondation Napoléon and the Los Angeles Times Biography Prize) and *Churchill: Walking with Destiny*, which was acclaimed as 'the best single-volume life imaginable' (*Daily Telegraph*), won the Arthur Ross Book Award and was a major bestseller in the UK and the USA. His most recent book is *Leadership in War*. Roberts is a Fellow of the Royal Societies of Literature and the Royal Historical Society, and a Trustee of the International Churchill Society.

Tue 14



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Mascagni	Intermezzo Cavalleria Rusticana
Falla	La Vida Breve
Massenet	Meditation
Albéniz	Sevilla
Bruch	Eight Pieces for Clarinet, Viola & Piano Op.83
Iturralde	Memorias
Bartok	Romanian Dances
Kreisler	Danny Boy (Farewell to cucullain)
Monti	Czardas

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PIETRO MASCAGNI (1863-1945) Intermezzo from Cavalleria Rusticana

At the age of 26, Mascagni had a sensational triumph with *Cavalleria Rusticana* that he was never to repeat. After studying at the Milan conservatory and being dismissed for idleness, he earned a living as a double bass player, conductor and teacher, working fitfully on various operatic projects. According to Mascagni, it was his wife who submitted the score of *Cavalleria*, without his knowledge, as an entry for a publisher's competition for one-act operas. After a triumphant premiere in Rome the work was taken up by opera houses across the world, setting a fashion for operas in Mascagni's *verismo* style, with romantic plots set in contemporary society rather than in history or myth.

Set outside a church in a square in Sicily, the story revolves around the betrayals of lovers. The Intermezzo follows a scene of high passion and drama: Santuzza, who has been spurned by her former lover Turrida, discloses to Alfio that Turrida is now having an affair with Alfio's wife. Alfio storms off swearing vengeance – 'all my love shall end in hate'. The scene, then, is already set for tragedy as the Intermezzo begins. The charged stillness of its quiet opening accompanies the congregation as they leave the church, and then the melody opens up, evoking past love just as the shadow of future violence hangs over it.

MANUEL DE FALLA (1876-1946) Spanish Dance (La Vida Breve)

Manuel de Falla was one of the leading figures in Spanish music in the first half of the twentieth century. He decided in his teens that he intended to be a composer, finding a model in the music of Grieg,

with its strong national background and independence from the oppressive symphonic tradition of western Europe. As with Mascagni's Intermezzo, this Spanish Dance comes from de Falla's first opera to reach the stage, written when the composer was still in his twenties, and successful in a competition – de Falla's work received a prize from the Spanish Real Academia de Bellas Artes.

In the story a gipsy girl, Salud, is in love with a wealthy young man, Paco, who, unknown to Salud, is two-timing her while also engaged to marry Carmela, a girl of his own class. At the end of the opera, Salud confronts Paco at his wedding, exposes his treachery and, broken-hearted, falls dead at his feet. This *jota*, with its lively three-beat rhythm and proud slower middle section, is danced at Paco and Carmela's betrothal ceremony.

JULES MASSENET (1842-1912) Méditation (Thaïs)

With seventeen of his works premiered in Paris between 1872 and 1913, Jules Massenet was the most popular French opera composer of the later nineteenth and early twentieth centuries. His works reflect the *mores* of his times, for example in their portraits of reformed courtesans and their mingling of the erotic and the religious. These two strands come together in *Thaïs*, whose title character is a voluptuous dancer in first-century Alexandria. An ascetic monk, Athanael, is sent to convert her. The conversion is successful – but turns out to be mutual; when Thaïs is on her deathbed in a convent, Athanael rushes to her side, declaring that nothing is true except human love. The famous 'meditation' is played at the moment she turns from worldly pleasures to the joys of heaven.

ISAAC ALBÉNIZ (1860-1909)

Sevilla

Isaac Albéniz played at the Teatro Romea in Barcelona at the age of four (listeners thought some trick must be involved) and toured Catalonia with his father at eight. He ran away from home several times and crossed the Atlantic to play in Latin America and the USA aged twelve – though the appealing story that he stowed away to get there is apparently apocryphal. The headstrong young prodigy nevertheless became a dedicated student, and by the age of twenty had studied in Leipzig, in Brussels and – with Franz Liszt – in Weimar. A turning point was his meeting with Felipe Pedrell, a composer and musicologist whose interests in Spanish national culture included both folk music and classical art music. Most of Albéniz's work is for piano, though he also wrote a number of stage works and songs – some to texts by an English banker who paid him a handsome retainer. He never composed for that most Spanish instrument, the guitar, but its typical sounds often colour his piano writing.

'Sevilla' was written in 1886 as part of the *Suite Española*, a musical evocation of seven Spanish regions and cities and the island of Cuba. The opening and closing sections are in the dance metre and form of the Sevillana, and frame a free, improvisatory central

MAX BRUCH (1838-1920)

Eight Pieces for Clarinet, Viola and Piano op. 83

- 1 *Andante*
- 2 *Allegro con moto*
- 3 *Andante con moto*
- 4 *Allegro agitato*
- 5 *Rumänische Melodie Andante*
- 6 *Nachgesang (Nocturne) Andante con moto*
- 7 *Allegro vivace, ma non troppo*
- 8 *Moderato*

Max Bruch's Eight Pieces were published in 1910, more than forty years after his enduringly popular Violin Concerto no. 1. In the intervening decades, Wagner's operas had swept across Europe, and in their wake an even more fundamental revolution had started in the works of Schoenberg and Stravinsky. Through it all, Bruch held on to his style of warm, lyrical romanticism, writing many works – in particular sacred and secular choral music – of which very little is heard nowadays.

The Eight Pieces were written for Bruch's clarinetist son, Max Felix, and originally designed for the mellow combination of clarinet, viola and piano – a group used to great effect by Mozart in his 'Kegelstatt' Trio. A

harp was added in three movements, but for practical reasons, its part was incorporated into the piano part for publication whilst, to encourage wider access, violin and cello parts were printed as alternatives to clarinet and viola. Today's performance includes Bruch's violin part and transfers the viola part to the saxophone, thus restoring, in reverse, the string and wind timbres of the original version.

A brief introduction from the piano finds its way to the minor key of the first piece, in which the instruments alternate in thoughtful melodic phrases, including a flowing second theme that returns in the major key to provide a peaceful ending. Surging piano arpeggios add an emotional undercurrent to the melody of the second piece, finally dissolving in gentle chords.

Spread chords in the piano part of no. 3 – the longest of the set – are a reminder of the former harp part, providing a simple accompaniment to the proud gestures of the saxophone melody. A smooth melodic line for violin with gentle movement from the piano provides a complete contrast before the opposing moods are reconciled in the final section. No. 4 is stormy, with powerful octaves and triplets for the piano and staccato, accented saxophone and violin lines full of twists and turns.

The 'Rumanian' melody of no. 5 came from the pieces' dedicatee, Princess zu Weid. With a focus on expressive melody, the music becomes carried away in a rhapsodic mood but ends mysteriously, with the hushed return of the folk tune. The Nocturne plays with the light and shade of major and minor keys and is followed by the only one of the eight pieces set wholly in the major – a sparkling scherzo with dancing rhythms, trills and lively interplay between the parts.

The last movement, one of the most emotionally varied of the set, starts with sighing phrases in valedictory mood. It drifts away in reflective harmony before rising and falling in waves of feeling that eventually subside, to cadence quietly in the minor key.

PEDRO ITURRALDE (1929-2020) **Memorias (Tritico)**

Intro

1 Lisboa

2 Casablanca

3 Alger

Retour

Saxophonist Pedro Iturralde was one of the leading Spanish composer-performers of the last half century. A child prodigy, he performed his first professional engagement at the age of 11, later graduating from the Royal Conservatory in Madrid and Berklee College of Music, Boston. His eclectic compositions fuse influences from flamenco, jazz, popular and classical music.

Memorias (Memories) sounds as if it might be nostalgic, but this music is in fact the excited souvenir of an 18-year-old, following his first international experience as an orchestral saxophonist, on tour in 1947 with the Italian conductor Mario Rossi. The brief 'Intro' depicts the gradual acceleration of the train leaving Spain, and the excitement of arriving in Portugal. The grandly-named 'trptych' starts with an emotional Portuguese *fado* based on the familiar 'circle of fifths' chord progression. Casablanca is portrayed in boogie-woogie style as a swinging city of jazz clubs. In contrast, the melody and harmony of 'Alger' belong to the tradition of popular song and the post-war stage musical – the young virtuoso enjoying his command of the clichés of the style. A short epilogue, 'Retour' is full of his musical memories, and his 'dilemma and passion', as he put it, 'for classical, jazz and folk music'.

BÉLA BARTÓK (1881-1945) **Romanian Dances**

1 Jocul cu bata Dance with sticks

2 Braul 'Waistband' dance

3 Pe loc 'On the spot'

4 Buciumeana Hornpipe

5 Poarga romanesca Romanian polka

6 Manuntelul Fast dance

Bartók arranged this set of dances for piano in 1915 and orchestrated it in 1917. It draws on some of the vast amount of material which he and Kodaly collected during their period of research into East European folk music in the decade before 1914. In an article entitled 'The influence of Peasant Music on Modern Music' Bartók explained the importance of folk music to composers who were tired of 'the excesses of the romantics':

'The right type of peasant music is most varied and perfect in its forms. Its expressive power is amazing, and at the same time it is void of all sentimentality. It

is the ideal starting point for a musical renaissance. Many people think it is an easy task to write a composition around folk tunes. This way of thinking is completely erroneous. To handle a folk tune is one of the most difficult tasks. We must penetrate into it, feel it, and bring it out in sharp contours by the appropriate setting. The composition around a folk tune must be a work of inspiration as much as any other composition.'

As these pieces, show, Bartók himself excelled at finding an appropriate – and versatile – setting; their popularity has led to many arrangements for other instruments. He underpins the fast dances with vigorous rhythms and heightens the expressive sections with touches of unexpected harmony.

FRITZ KREISLER (1875-1962) **Danny Boy (Farewell to Cucullain)**

One of the greatest violinists of the first half of the twentieth century – and perhaps of any century – Fritz Kreisler won the Gold Medal at the Vienna Conservatory at the age of ten, and the premier prix at the Paris Conservatoire at twelve. For several years in his late teens he abandoned the violin in favour of medical studies and military service, but a debut with the Vienna Philharmonic Orchestra in 1899 set him on a stellar international career. Famous for the 'indescribable sweetness and expressiveness of his tone' and his very personal style of vibrato, he can still be heard, thanks to a series of recordings made between 1915 and 1950.

As a composer, Kreisler wrote operettas and vocal pieces and also dozens of attractive works in pastiche style, some of which he roguishly performed and published under the names of various eighteenth-century composers. The hoax was revealed in 1935, to the embarrassment of critics who had accepted what was on the title pages. Kreisler's retort: 'The name changes; the value remains'.

No fake name was needed for this setting of 'Danny Boy (Farewell to Cucullain)', written as a piano trio to play with his cellist brother. One of the greatest traditional melodies in British folk song, the tune is also known as the Londonderry Air, after the area in which it was collected by one Jane Ross of Limavady in the mid nineteenth century. The words of 'Danny Boy', were added by English lawyer Frederic Edward Weatherly in 1910, but were preceded by 'Emer's Farewell to Cucullain', lyrics written by Alfred Percival Graves for a book of Irish airs arranged by the Irish composer Charles Villiers Stanford in 1882. A footnote on the score explains that Cucullain was 'one of the most famous of Irish legendary heroes and is said to have withstood all Queen Meave of Connaught's

Manu Brazo

Corn Exchange Newbury Tuesday 14 September 7.30pm

champions at the great battle of the Ford'. In the song, his wife Emer bids him farewell as he leaves for the battle.

VITTORIO MONTI (1868-1922)

Csárdás

Born and educated in Naples, Vittorio Monti moved to Paris in 1886 to study with violinist Camillo Sivori, Paganini's most famous pupil. In his day, Monti was a busy composer and conductor. He wrote ballets and operettas, conducted the Lamoureux Orchestra in Paris and published a modestly entitled 'Petite Méthode pour Mandoline' – which, as his op. 245, testifies to his industry and popular success. Nowadays he is simply remembered as the composer of the Csárdás, written in 1904 and dedicated 'to Mademoiselle Juliette Dantin, Premier Prix du Conservatoire, Paris'.

The piece is the epitome of Eastern Europe's gypsy-influenced traditional music, as viewed from the West. Who can fail to respond when the dark passion of the 'lassú', slow section gives way to the racing rhythms of the 'friss' or fast section? The switches between minor and major, the smoother tune that allows us to take a breather in the middle, and the impetuous acceleration to the end all help to generate a sense of energy, excitement and virtuoso display.

© Philip Young

Manu Brazo



Manu Brazo is a Spanish saxophonist who has established himself as one of his generations most versatile young musicians. Born in Seville, Spain, Manu started to play saxophone at the age of 9. He studied in Seville and was accepted and funded to study at Royal College of Music, where he graduated from his Master in Performance and Artist Diploma with Distinction and won numerous awards.

He is a regular recitalist at British and international music festivals such as Leeds International Concert Season, Tetbury Music Festival, Newbury Spring Festival, Aegean Arts Festival in Crete and Risør Kammermusikkfest in Norway. He has also given solo performances throughout the UK and Europe and played with the London City Orchestra, RCM Philharmonic, Orquesta Betica de Camara and Orquesta Filarmonia. In 2018 he was selected to take part in the Britten-Pears Young Artist Programme where he performed at the Snape Maltings Proms conducted by Marin Alsop. Manu has also been a regular guest on BBC Radio 3 In Tune.

The global pandemic in March 2020 saw all his forthcoming concerts, masterclasses and debut recording in Italy cancelled. Determined not to give up Manu took a different route and built his own recording studio, learnt how to edit to a professional standard and recorded his debut album Solo Dialogue which was released in June 2020. A collection of five solo saxophone tracks with accompanying videos the aim is to express the different emotions that Manu experienced when the world shut down and to show there is still hope and optimism. REVIVE is a concert in which Manu Brazo rediscovers some of the most well-known pieces of classical music and presents them in a new format with a fresh and modern sound, accompanied by violinist Claudia G Uriarte and pianist Prajna Indrawati.

Young Artists Lunchtime Recital 5

Ollie Haines trumpet
Kaitlin Wild trumpet
Alex Willet horn
Benny Vernon trombone
Adam Collins tuba

Henry VIII Arr. Elgar Hogarth -

Suite: Rose Without a Thorn
I. It is to me a right great joy
II. Pastime with good company
III. Adieu! madame et ma maîtresse
IV. Taunder naken
V. Departure is my chief pain
VI. En vrai amour - Pastime with good company

Giovanni Gabrielli Canzon per sonare no. 2

George Gershwin Selections from Porgy and Bess

Sonny Kompanek Killer Tango

Maschwitz/Sherwin A Nightingale Sang in Berkeley Square

Sponsored by the Headley Trust

HENRY VIII (1491-1547)

arr. ELGAR HOWARTH (1935-)

Suite: A Rose Without a Thorn

1 *It is to me a right great joy* (A round)
2 *Pastime with good company and Hélas, madame* (Madrigals)
3 *Adieu! madame et ma maîtresse* (A lament)
4 *Taunder naken* (An instrumental piece)
5 *Departure is my chief pain* (A round)
6 *En vrai amour* (A Dance) - *Pastime with good company*

Henry VIII the musician is not (thankfully) the figure who presided over the reign of terror of his later years, but the young prince and young king - a Renaissance man, educated, talented, both a sportsman and an intellectual, with wide interests and boundless energy. He was, according to one of the gentlemen of his Privy Chamber, 'much delighted to sing'; he played a variety of instruments, kept a large musical establishment, and composed - if not always expertly - in a variety of forms. 'Henry VIII's Songbook', a manuscript of 109 pieces compiled around 1518, includes 33 pieces attributed to Henry, who was then in his late twenties and only nine years into his 38-year reign.

Elgar Howarth is a composer, conductor and trumpeter who has made a huge contribution to the modern brass repertoire through his compositions and arrangements. A note in the score of a *Rose Without a Thorn* underlines Henry's 'rhythmic vigour, characteristic of the great composers of his age, and a

sensitivity to mood and poetry'. Howarth's title uses a phrase supposed to have been romantically applied by the king to one or other of his wives; in fact, it appears to have been political self-advertising, engraved (in Latin) alongside his own initials on coinage minted during his reign.

Howarth's arrangements stay close to the letter and spirit of the Tudor originals, whilst using the modern instrumental ensemble to emphasise their structure, rhythm and character. 'It is to me a right great joy' treats the unaccompanied first line as an opening fanfare, before the other parts are gradually introduced. The famous 'Pastime with good company' is boldly rhythmic, with 'Hélas, madame' forming a gentle middle section. The flexible part-writing of the valedictory 'Adieu! madame' contrasts with vigorous rhythms in 'Taunder naken', composed in three parts and orchestrated to give extra variety of pitch and colour. 'Departure is my chief pain' features the lower instruments in its melancholy phrases, contrasting with the bright polyphony of 'En vray amore' and the sturdy homophony of a closing reprise of 'Pastime with good company'.

GIOVANNI GABRIELI (c.1557-1612)

Canzon per sonar no. 2

Giovanni Gabrieli was born in Venice and spent most of his life there. From 1585 until his death he was organist - which also meant house composer - at St Mark's Basilica, with its wonderful interior of monumental arches and galleries, gilding and

mosaics. As the state church of the Venetian republic, St Mark's was not only a centre of worship but a focus for civic events and a symbol of the city's wealth and power. A contemporary description of Christmas Eve celebrations writes of 'the sweetest playing by the salaried musicians of the church, and by others hired specially to make a greater number, since on that evening they perform in eight, ten, twelve and sixteen parts to the wonder and amazement of everyone, especially foreigners, who confess that they have never heard music so rare or singular.' Those eight to sixteen parts would be divided among the galleries of the basilica, to produce spectacular antiphonal effects.

This *Canzon no. 2*, though for more modest forces, belongs to the same environment. The opening solo fanfare is imitated across the instruments, at first one at a time and then in overlapping entries. A new point of imitation describes a zigzag falling path and a third figure rises through the parts, leading to a passage of varied harmonies. After antiphonal exchanges between pairs of instruments, the opening figure returns to frame the whole work.

GEORGE GERSHWIN (1898-1937) arr. Jack Gale

Selections from Porgy and Bess

Porgy and Bess, first performed in 1935, is a landmark in American music – and a controversial one. George Gershwin called it a 'folk opera', writing 'Porgy and Bess is a folk tale. Its people would naturally sing folk music. . . . I decided against the use of original folk material because I wanted the music to be all of one piece. Therefore I wrote my own spirituals and folk songs. But they are still folk music.' The composer Virgil Thomson, reviewing the first production, dismissed the idea as 'falsely conceived and rather clumsily executed crooked folklore and halfway opera.'

Gershwin's parents were Ukrainian-Jewish, and had emigrated to the U. S. less than a decade before he was born. He had piano lessons, learning the standard European repertoire, and worked in Tin Pan Alley as a 'song-plugger', demonstrating the latest popular songs in music stores. He had his first success as a composer aged 21, when Al Jolson took up the song 'Swanee' and with his lyricist brother Ira he wrote songs for many light and successful shows during the 1920s. So *Porgy and Bess* represented a radical shift. The opera is based on the 1923 novel *Porgy* by DuBose Heyward, about a disabled beggar in a fictitious black community based on Charleston, South Carolina. There were complaints that the plot, with its poverty, drugs and violence, stereotyped the

black community, but the black poet Langston Hughes wrote that Heyward 'saw with his own white eyes wonderful poetic qualities in the inhabitants of Catfish Row that make them come alive.'

The story describes the love that grows between Porgy and Bess; she is a drug addict trapped in an abusive relationship. The well-known numbers form part of a complex plot that shows the main characters in the context of community life – including a picnic on an offshore island and a storm at sea.

This selection starts with an excited 'curtain-up' and reflective solos in the short Overture, and continues with 'Summertime', sung to her child by Porgy's neighbour Clara. 'A woman is a sometime thing' is another lullaby, sung this time by Clara's husband, Jake. A gambling argument turns into a fight and Robbins is killed by Bess's man, the brutal Stevedore Crown. Serena, Robbins' widow, sings of her loss in 'My man's gone now'. Crown runs, leaving Bess to fend for herself. Porgy, whose disability means he can only get around on a push-board or the goat cart he has made for himself, shows his strength of character in spite of his disability in 'I got plenty o' nuttin'. He takes Bess in, and their relationship grows ('Bess, you is my woman now'). At the island picnic the cynical drug pusher Sportin' Life sings 'It ain't necessarily so'. Crown returns and is killed by Porgy. While Porgy is held by the police, Sportin' Life tempts Bess with a promise of a new life ('There's a boat dat's leavin' soon for New York'). Porgy returns to find her gone, and sets off in hope of finding her, in the last song of the opera: 'O lawd, I'm on my way'.

SONNY KOMPANEK (1943-) Killer Tango

Sonny Kompanek has had compositions played by major orchestras including New York, Boston, Montreal, Milwaukee, Rochester, Atlanta, and Portland. He has written for a wide variety of artists ranging from Wynton Marsalis to Soul Asylum, Boyz II Men to the Canadian Brass. A specialist in orchestration for film, he has orchestrated more than 70 feature films, written an authoritative guide on film scoring, *From Score to Screen*, and taught at the Eastman School, New York University and Brooklyn College.

Killer Tango is a tango with a difference, written in 1984 for the ensemble Canadian Brass and described as 'Latin suave with a bit of Hollywood'. Trombone and tuba set off in classic tango style, soon joined by trumpets in close harmony. A touch on the accelerator and some swerving harmony sends the music off into an extravaganza of flamboyant

Elysium Brass

Corn Exchange Newbury Wednesday 15 September 12.30pm

gestures over an up-tempo accompaniment. Just when things are really getting out of hand, there is a call to order, and the more properly behaved tango of the opening returns.

**ERIC MASCHWITZ (1901-69) and
MANNING SHERWIN (1902-74)
arr. Jack Gale**

A Nightingale Sang in Berkeley Square
This song was written in 1939 at Le Lavendou, on the French riviera, before the outbreak of World War II, and performed in the revue 'New Faces' which ran for 237 performances at London's Comedy Theatre in 1940. The central image, used in the song to represent the miraculous effects of falling in love, was 'stolen', as Eric Maschwitz put it, from the title of a 1923 short story by Michael Arlen: 'When the Nightingale Sang in Berkeley Square'. Maschwitz recalled that the original audience – at an impromptu sing-through in a Mediterranean bar – was not impressed. Back at home, however, it was an immediate hit on both sides of the Atlantic, on stage (a favourite of Vera Lynn), on record (Glenn Miller's version reached number two in the charts for December 1940) and in print (a Canadian edition helpfully added 'Barkley' in small letters). Innumerable cover versions and arrangements have been made. Jack Gale's arrangement for brass uses lush harmony to bring out all the romance of the song.

© Philip Young

Elysium Brass



Elysium Brass is an award-winning brass quintet formed from alumni of the Guildhall School of Music and Drama, London. They were the Guildhall winners of the June Emerson Wind Music Launchpad Competition 2015 and have since been guest artists at the Festival de Torella de Montri in Girona (Spain), Stogumber Festival, Radlett, Luton, Canterbury Music Clubs and multiple returns to Leicester International Music Festival amongst others. Hailed as "... simply perfect..." (Innocent Drinks) and with "... a confidence and vivacity that

was utterly winning..." (Leicester Concert Goer), Elysium Brass maintain a diverse performance schedule of recitals, banquets and events across the UK and abroad for audiences including HRH Princess Alexandra, HRH Prince Edward Earl of Wessex, the International Artist Managers Association Conference, at the Roman Bath's Late Night Opening Series in Bath and at the Barbican Sound Unbound Festivals. Upcoming recital highlights include performances at Aberdeen University Concert Series, Kendall, Sowerby, Bournemouth, Scunthorpe and Andover Music Clubs as well as at the Machynlleth and Newbury festivals in 2021.

As individuals, Elysium Brass members have performed and toured with the London Symphony, Royal Philharmonic, London Philharmonic and European Union Youth Orchestras as well as with the the Gustav Mahler Jugenorchester amongst others. With repertoire ranging from Baroque to Jazz, Elysium Brass also frequently perform their own arrangements and these have subsequently been performed across the globe in the USA, New Zealand and by the Berlin Philharmonic Brass Ensemble.

Committed to education, Elysium Brass take pride in performing interactive educational workshops in primary schools, festivals and different communities throughout the UK inspired by their participation in projects with musicians from DECODA, the affiliate ensemble of Carnegie Hall, New York. Recent workshops have included "Inspire" concerts, introducing young audiences to the sounds of brass in the boroughs of East London as well as across the South West of England.

Mozart Serenade for 13 Winds

St Nicolas Church Newbury Wednesday 15 September 7.30pm

Nicolò Foron with students from Royal College of Music

Nicolò Foron	conductor	Strauss	Serenade op 7
Henrietta Cooke		Strauss	Suite op. 4
Billy Liu			
Robbie Mars		<i>Interval</i>	
Idony Perrett		Mozart	'Gran Partita' Serenade for 13 Winds
Renne Sutherland			
Meline Lecalvez			
Petr Sedlak			
Alison Wormell			
Henry Wright			
Danae Eggen			
Cameron McDonnell			
Bertille Cascio			
Evangeline Tang			

In this thrilling event Nicolo Foron will present to the audience the must see W.A. Mozart Serenade 'Gran Partita': Mozart will take us onto a journey through unique colours and different dances while always maintain his wit and charm. Mozart wrote the Grand Partita for 12 winds and one double bass, a unique setting that highlights both every single wind player in the ensemble but also the sonority of everybody playing together. It is incredible how Mozart manages to tell a story with these unique "restrictions" that will hopefully both challenge and entertain the listener.

Sponsored by Mrs Katalin Landon

RICHARD STRAUSS (1864-1949) Serenade in E flat major op. 7

Richard Strauss grew up under the supporting and controlling influence of his father, Franz. Principal horn for forty years in the Bavarian State Opera Orchestra, Franz Strauss was a man of strong character and unswerving opinions. He was a superb horn player and musically a reactionary, strongly opposed to the latest developments in musical style; Wagner was his particular *bête noir*, though he played Wagner's horn parts magnificently. Richard, who had been composing assiduously since the age of five, was kept well away from the corrupting influence of the latest 'New German' school, and brought up on a diet of Mozart, Haydn and (with reservations about the later works) Beethoven – with a few allowances made for the more classically-minded composers of his own century.

By the time he composed the Serenade at the age of 17 in 1881, Strauss had over 100 works to his credit. Playing in the amateur orchestra conducted by his father, he had a wide knowledge of the classical repertoire and an understanding of orchestral instruments. He had written music for the family to perform, and pieces for standard ensembles – the symphony orchestra and string quartet – but there was nothing specific to attract him to the wind

ensemble, unless perhaps he noticed that it was exactly a hundred years since Mozart's great Serenade for 13 Wind Instruments.

Wind instruments had changed greatly both in their construction and their use in the intervening century. Sophisticated key systems had been devised for the woodwind, and the invention of valves had made horns much more versatile – though conservatively-minded players, Franz Strauss among them, might prefer the old natural horn. Mozart's ensemble was based not on the orchestra of his day but on the *Harmonie*, the wind bands kept by many Austrian nobles. Strauss based his on the wind section of the romantic orchestra, writing – with an assurance beyond his years – for pairs of flutes, clarinets, oboes and bassoons, four horns (given a prominent part) and a double bassoon or tuba. His scoring is much more orchestral than Mozart's, the textures enriched by octave doubling between the parts, and ebbing and flowing according to the musical content.

The *Serenade* opens with a song-like melody for clarinets, perhaps reminiscent of Mendelssohn. A bridge of fanfare rhythms leads to a new more urgent section, with breathless phrases over a bassoon undercurrent. A rhapsodic build-up and a Mozartian cadence phrase for horn lead to the central development section. Here the music swings

Mozart Serenade for 13 Winds

St Nicolas Church Newbury Wednesday 15 September 7.30pm

between varied keys and moods, from rhapsodic passages for the full ensemble to heroic moments for horns and a central expressive oboe solo. The opening melody returns, now on the horns, and the music retraces its opening, to end in a gently reflective mood.

RICHARD STRAUSS (1864-1949)

Suite op. 4

- 1 *Praeludium Allegretto*
- 2 *Romanze Andante*
- 3 *Cavotte Allegro*
- 4 *Introduction and Fuge Andante cantabile – Allegro con brio*

By his late teens, Strauss was already a published composer; it was his publisher who sent the Serenade to the leading conductor Hans von Bülow. Describing the young Strauss as 'by far the most striking personality since Brahms' (in other words, in the last 30 years), von Bülow promptly put the work into the repertoire of the Meiningen Court Orchestra, and commissioned a sequel, this Suite, completed in 1884.

The theme that opens the Praeludium is not divided into 'tune' and 'accompaniment'; its triplet rhythm flows across the ensemble from low to high register in a combined gesture. An expressive oboe solo follows, and a rhetorical flourish with horns and upper wind in canon. After a mysterious bridge passage the various themes return, and a half-speed version of the triplet figure slows the music to a close.

A romanticised version of the Praeludium's opening starts the Romanze, as a solo clarinet winds it way up from its lowest register. The ensuing melody, passed between different sections of the orchestra, has both warmth and gravity. The solo clarinet returns in a sustained melody, leading to a heroic moment with horn fanfares. The music re-runs its course, but this time the oboe takes the big solo and the music rises to a climax, '*appassionato*', before slowly dying away.

The Gavotte is not the courtly dance of smart society, but an older, rowdier version, 'danced in duple time with little springs', according to Arbeau's sixteenth-century dance manual, and ending with the lead dancer and his partner 'kissing all the damsels and young men in the room'. Comically derived at the start from three slowly falling notes in the bass, the music is a witty orchestral collage of gestures and sudden contrasts. A middle section features a folksy drone and a strange, exotic solo from the oboe.

The introduction to the last movement casts a lingering backward look at themes from the Romanze, before a huge build-up announces the

display of Strauss's academic credentials – a fugue. His subject – three accented notes and a twisting tail – is given all the right treatment. As well as appearing in all parts of the orchestra, it is heard in long notes, turned upside down, piled up in stretto entries, and cut into pieces to create subsidiary episodes. Eventually the whole ensemble comes together to end the work in a blaze of colour.

WOLFGANG AMADEUS MOZART (1756-91)

Serenade in B flat major K. 361 ('Gran partita')

- 1 *Largo – Allegro molto*
- 2 *Menuetto – Trio I – Trio II*
- 3 *Adagio*
- 4 *Menuetto Allegretto – Trio I – Trio II*
- 5 *Romanze Adagio – Allegretto – Adagio*
- 6 *Thema mit Variationen Andante*
- 7 *Rondo Allegro molto*

In Peter Shaffer's play and film *Amadeus*, it is the third movement of this work, heard at a grand reception in Vienna, that hits Court Composer Salieri with the force of revelation and sets him on his course of envious destruction. There is no record of such a performance taking place, but the work is thought to have been written in 1781, when Mozart was certainly in Vienna in the retinue of his employer, the Prince Archbishop of Salzburg. The Archbishop would have been keen to impress in the Imperial capital and Mozart was looking for chances to advance his reputation in the city. He wrote to his father in Salzburg describing 'a concert yesterday . . . when at least twenty persons of the highest rank were present'. Serenades were just the kind of music for such an occasion; so Shaffer's fiction suits the moment. In the same letter, Mozart sourly describes being seated between the valets and the cooks at the servants' lunch, and vents his frustration at the obstacles his employer is putting in the way of his opportunities to make money. It is not surprising that during this visit relations between Mozart and his employer finally broke down.

The first dated reference to the work is in a Viennese newspaper in March 1784: "Today Herr Stadler senior, at present in the service of his Majesty the Emperor, will give a musical academy [i.e. a concert] for his own benefit in the Imperial Royal National Court Theatre, at which, among other well chosen pieces, a large wind work of a very special kind composed by Herr Mozart will be performed." Stadler was the great clarinetist who inspired Mozart's chamber music and concerto for clarinet. It is no surprise to find him also associated with this serenade, coloured as it is by the sound of no fewer than four clarinets; Mozart augments the more typical wind octet with a pair of basset horns (the clarinet's larger and even richer-sounding relative) as well as an extra pair of horns and

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a double bass. A critic who was present wrote, 'A master sat at every instrument – and oh! what an effect! magnificent and grand.' Mozart had never written for this combination of instruments before (nor perhaps had anyone else) but he knew just how to apply its array of instrumental colours.

Festive outdoor serenades often started with a March, signalling the arrival of the players, but here Mozart opens with a symphonic movement, suggesting a more attentive audience at an indoor setting. Within a few bars of the slow introduction he has marked out the territory, with a rich orchestral tutti, a solo clarinet, and chamber-music textures that characterise each phrase with an individual timbre. Clarinets lead off in the tightly constructed Allegro – its main theme a brief motto that reappears as a second idea in a different key and is thrown from one pair of instruments to another in the central development.

The first Minuet starts in *galant* style with robust *forte* phrases answered with more gentle *responses* from the upper wind. Its first Trio is given to the quartet of clarinets, with the liquid scales and parallel thirds that are so effective on the instrument. In contrast, the double reed instruments provide a second trio, with quizzical oboe trills over a bouncing accompaniment for bassoon. The horns, too, leave their accompanying role for a moment in the spotlight.

The instruments are handled quite differently in the famous Adagio, the movement that stops Shaffer's Salieri in his tracks. In a period with a taste for elegant contrast and balance, Mozart astonishingly focuses with unrelieved concentration on the interplay of three voices, over a pulsing accompaniment that outlines a gripping harmonic architecture. An operatic trio of oboe, clarinet and basset horn share the limelight, exploiting in particular the emotional effect of the wide leaps in which the clarinet is so at home. Both single-minded and unpredictable, the effect is totally absorbing.

We emerge from this vision to a chipper second minuet, again with two trios – the first dramatic, in the dark key of B flat minor, the second a cheery *ländler* with oboe, basset horn and bassoon taking the tune in three different octaves over a light-hearted pizzicato bass.

It's difficult to take the next movement seriously as a Romanze. The Adagio is serious and squarely phrased, with sonorous textures, whilst the Allegretto is frivolous, with a wilfully busy line for all three bass instruments and a good sprinkling of Mozart's original staccato signs. The most 'romantic' bars of the

movement come after the return of the Adagio, in a wonderfully expressive Coda.

The theme and six variations were adapted from an earlier flute quartet probably, but not conclusively, written by Mozart. The variation form gives him fresh opportunities to experiment with remarkable instrumental colours and combinations. Three 'division' variations, adding ornamental movement to the tune, are followed by a plaintive minor variation. The atmospheric Adagio features a solo oboe with a remarkable broken chord accompaniment involving all the clarinets and basset horns, and the movement ends with a concluding dance in triple time.

The closing Rondo is pure entertainment – high spirited and colourful, giving each instrument an opportunity for a farewell flourish.

Nicolo Foron



© Veit Mette

Nicolò Umberto Foron is a young Italo-German conductor, pianist and composer. Discovered at a young age, he has been praised for his versatile concert programmes and efficient rehearsals. During the years of his artistic development, he has gathered extensive experience of a wide symphonic, operatic and contemporary repertoire. He was born 1998 in Genoa, Italy into a musical family. His first instrument was piano; at the age of 9 he became a student of Karl-Heinz Kämmerling and at the age of 14 a student of Anatol Ugorski.

Besides piano, he was also greatly supported in conducting. Discovered at the age of 10 by Jorma Panula, Nicolò was taught by him for the following five years as well as Leonid Grin at the Järvi Academy in Estonia. Throughout this period, Nicolò had the opportunity to engage with professional orchestras as well as being involved in concerts and masterclasses which not only developed his conducting expertise but also helped him build up a broad symphonic repertoire. This eventually led him to be selected as one of the final 20 candidates of the '53rd Concours

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international de jeunes chefs d'orchestre of Besançon' in 2013 at the age of only 15.

Nicolò has closely co-operated with and assisted renowned conductors, including Jac van Steen, Paavo Järvi, Thomas Hengelbrock, Jonathan Nott and Antony Hermus. At the age of 15, he was able to assist Lorin Maazel; consequently, when 17, he was invited by Bernhard Haitink to his masterclass at the Luzern Festival. Furthermore, in 2017 and 2018 he took part in masterclasses with Daniele Gatti in Amsterdam. He has also had the pleasure to work several times with Marc Albrecht in both symphonic and opera repertoire with the Netherlands Philharmonic Orchestra. He is invited regularly to the Peter Eötvös Academy for conducting, leading him to work with Heinz Holliger, Gregory Vajda and Peter Eötvös, the latter of whom remains a close mentor to Nicolò.

In 2019, Nicolò was selected by Riccardo Muti as an Assistant Conductor of the Italian Opera Academy in Ravenna. He assisted Riccardo Muti in the rehearsals for *Le nozze di Figaro* culminating in Nicolò conducting the final concert. He took part in several masterclasses with Martyn Brabbins conducting Gustav Mahler Symphonies No. 1 and No. 5. Additionally, he had the pleasure to assist Alan Gilbert with the NDR Elbphilharmonie Orchestra.

In 2014, Nicolò began his Bachelor of Conducting and later Master of Conducting at the renowned Nationale Master of Orkestdirectie at the Conservatorium van Amsterdam. He was taught by Ed Spanjaard, Lukas Vis, Jac van Steen, Antony Hermus and Kenneth Montgomery. In the Netherlands, he had the opportunity to organise his own concerts and opera

productions, such as at the Opera Forward Festival and the Grachtenfestival as well as having the opportunity to conduct the world premiere of the opera *Verbena* by Boris Bezemer at the National Opera in Amsterdam. Consequently in 2018, Nicolò conducted the premiere of *Kamisama* by Frieda Joanna at the Conservatorium van Amsterdam, the world premiere of the opera production *Totem* by David Ko at the Academy of Theater and Dance in Amsterdam and lastly the world premiere of the opera *Niet de Klucht van de Koe*, opening the Grachtenfestival.

Since 2019, he has been studying towards a Masters in Conducting at the Royal College of Music. Because he has great interest in contemporary music, he also studies composition at the RCM. In 2020, Nicolò recorded Beethoven's Symphony No. 7 at the renowned Abbey Road Studios in London. Subsequently, he became the assistant of Sir Antonio Pappano rehearsing Saint-Saëns Symphony No. 3 as well as being taught by him during conducting classes. Additionally, Nicolò is getting taught regularly by Sir Roger Norrington at the RCM in London. In March 2021 he will debut with the North-Netherlands-Orchestra conducting the world premiere of Jan Peter de Graaff's cello concerto at the Groningen-Oosterpoort Zaal, Muziekgebouw-Amsterdam and Tivoli Vredenburg-Utrecht. The concert will be released on CD and transmitted by NPO Radio 4. In summer follows his debut at the Newbury Spring Festival.

Nicolò often performs as a concert pianist with his younger sister, violinist Mira Marie Foron.



Russian Soul

Corn Exchange Newbury Wednesday 15 September 7.30pm

The Story of Rachmaninov in Song

Ilona Domnich soprano
Sholto Kynoch piano
Michael White narrator

Everybody knows Rachmaninov ... until you ask them, and they realise they don't: he's an enigma. And his songs? They're ravishing, evocative, you hear them and you're instantly won over - but with one of two exceptions they're a mystery to audiences who don't speak Russian and have no idea how they connect with an extraordinary life.

Sponsored by Martelize

Russian Soul: the Story of Rachmaninov in Song tells a dramatic story that starts in Imperial Russia, ends in Beverley Hills, sweeps through old and new worlds, penniless exile, comfortless fame, and asks searching questions along the way. Who was Rachmaninov, beyond the 6ft scowl he presented to Stravinsky? Why does he matter? What did he leave the future? And can a western world that hasn't even reached agreement on how to spell his name ever come to terms with what his music is about?

Devised by Michael White and structured along the lines of programmes he has presented in the past for BBC radio, the show is based around Rachmaninov's vocal music and incorporates the following songs.

Lilacs - Op21 No5

In the morning at dawn I go to the lilac bower where all my happiness resides

Before My Window - Op26 No10

Before my window cherry trees in white bridal robes call me. I breath the sweetness of the blossoms and my senses reel with songs of love

Spring Waters - Op14 No 11

The fields are covered with snow but the streams are awake and shouting: Spring is here, we are her messengers. Warm days of May will soon follow

Sorrow in Springtime - Op21 No12

How painful it is to lie awake on this Spring night. If only old age would come and nightingales no longer sang for me. I wouldn't be so sad in silence

Midsummer Nights - Op14 No5

These summer nights lit by the moon awaken feelings of love. Sorrows are forgotten and lovers open their hearts

How Fair This Spot - Op27 No7

How peaceful it is here by a shimmering river, carpeted fields and gentle clouds - with no people: just God, flowers, me and you

Do Not Believe - Op38 No7

Do not believe me when, troubled by grief, I say I no longer love you. As the sea flows back to the ocean I long for you, full of the passion of past days

INTERVAL

O Never Sing to Me - Op4 No4

Never sing to me again the songs of Georgia. They remind me of another life, a distant shore, the moonlit face of my lost love

A Dream - Op8 No5

I had a beautiful homeland but it was a dream. There were friends, family, words of love. But that too was a dream

Loneliness - Op21 No6

What so scares me in the night? Someone is calling me...No, no one is here, only the clock striking midnight. O loneliness. O despair

The Little Island - Op14 No2

There was a little island with a roof of flowers and leaves woven by the breezes of summer

Pied Piper - Op38 No4

I play on my pipe and go among the fields where, in a little house with a garden, a sweet girl dreams I've given her my heart. She'll come. We'll kiss until morning. Then I'll send her home to the little house

Dreams - Op38 No5

Nothing is more desirable than the magic stillness of dreams. With neither sadness nor laughter they float unfathomably on the air with unmoving wings

Vocalise - Op34 No14

Russian Soul

Corn Exchange Newbury Wednesday 15 September 7.30pm

Ilona Domnich



Identified by Opera Now as one of the 'new generation of sopranos destined to have impressive careers', an Artist of the Month in Opera magazine, and on the Telegraph's December 2016 list of 'best British-based talent', Ilona Domnich is a lyric soprano of growing

distinction. She has taken leading roles with ENO (Rosina/Barber of Seville), Grange Park Opera (Tatyana/Onegin) and ETO (Mimi/Bohème, and all three Heroines/Tales of Hoffmann). Her festival appearances include Aldeburgh, Ryedale, Menton, Jersey, Buxton, Anghiari, Mallorca. And recent concert highlights include recitals with pianist Angela Hewitt; Sheherazade with the St Petersburg Philharmonic; a Viennese gala with the CBSO; and a live Radio 3 broadcast for International Women's Day with the BBC Concert Orchestra.

She has developed close relationships with the Southbank Sinfonia (Brahms Requiem, Mendelssohn Lobgesang, Gilda/Rigoletto) and the Oxford Lieder Festival (recitals with Sholto Kynoch). Her recordings include an opera CD, Surrender, with the baritone Leo Nucci on Signum, and Vaughan Williams' film score for Scott of the Antarctic with the RSO. Coming up, she has a War Requiem with the RPO in Coventry Cathedral, another recording with the RNSO, recitals with Alexander Melnikov and the Gould Piano Trio, appearances at Wigmore Hall, and a tour of her own one-woman cabaret show based on songs by Marlene Dietrich, Jacques Brel and Edith Piaf.

Sholto Kynoch



Sholto Kynoch is a sought-after pianist who specialises in song and chamber music. He is the founder and Artistic Director of the Oxford Lieder Festival, which won a prestigious Royal Philharmonic Society Award in 2015, cited for its 'breadth, depth and audacity' of

programming. Recent recitals have taken him to Wigmore Hall, Heidelberger Frühling in Germany, the Zeist International Lied Festival in Holland, the LIFE Victoria festival and Palau de la Música in Barcelona, the Opéra de Lille, Kings Place in London, Piano Salon

Christophori in Berlin and many other leading venues nationally and internationally. He has performed with singers including Benjamin Appl, Sophie Daneman, Robert Holl, James Gilchrist, Dietrich Henschel, Katarina Karnéus, Wolfgang Holzmair, Jonathan Lemalu, Stephan Loges, Christoph Prégardien, Joan Rodgers, Kate Royal and Birgid Steinberger, amongst many others. Together with violinist Jonathan Stone and cellist Christian Elliott, Sholto is also the pianist of the Phoenix Piano Trio, praised for a 'musical narrative of tremendous, involving depth'. He has recorded, live at the Oxford Lieder Festival, the first complete edition of the songs of Hugo Wolf. Other recordings include discs of Schubert and Schumann lieder, the complete songs of John Ireland and Havergal Brian with baritone Mark Stone, a recital disc with Anna Stéphany, and several CDs with the Phoenix Trio. In July 2018, Sholto was elected a Fellow of the Royal Academy of Music in the RAM Honours.

Michael White

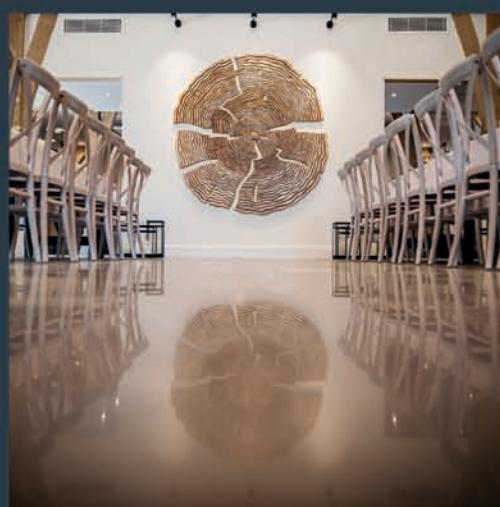
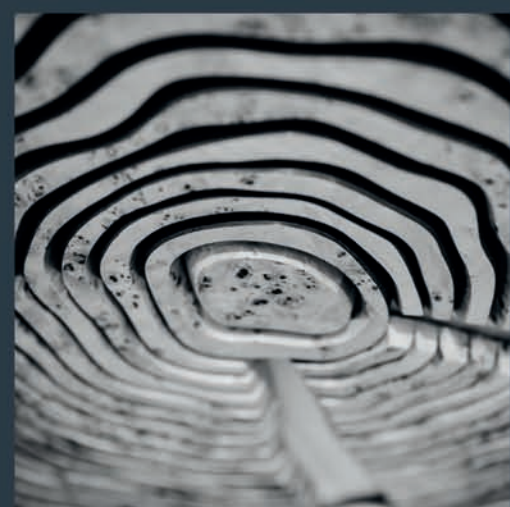
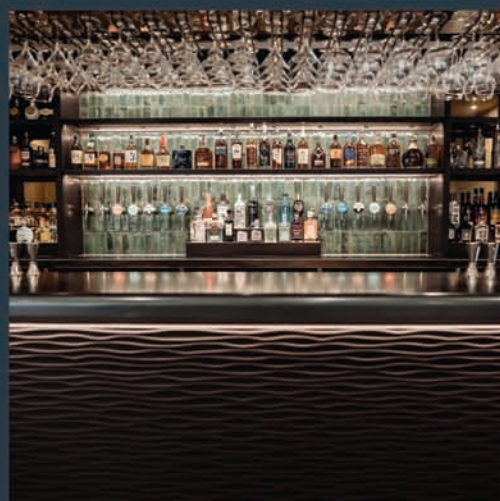


Once voted Britain's least boring music critic by listeners to Classic FM – who turned out not to be great fans of critics but made a begrudging exception – Michael White studied at Oxford, began writing for the Guardian, and was chief critic at the Independent

for ten years. He went on to be a columnist for the Daily Telegraph, and now contributes to the New York Times – as well as Opera Now, Classical Music Magazine and the Catholic Herald.

As a radio & TV broadcaster he has presented long-running BBC series like Opera in Action and Best of Three, attempted to explain Wagner's Ring Cycle in half an hour, introduced the Proms, fronted Cardiff Singer of the World, and made documentaries like the acclaimed Opening the Boxes on Radio 4, about his rediscovery of the hidden life of singer Jennifer Vyvyan. He gives talks and lectures for opera houses like Garsington and Glyndebourne, orchestras like the LSO, and festivals like Edinburgh, Aldeburgh and Grafenegg. He also leads study days at Wigmore Hall and presents the Hall's webcast recitals.

Michael has written opera libretti for composers David Bedford and Jonathan Lloyd, and been a judge for the Royal Philharmonic Society Awards, Evening Standard Awards, Classical Brits and Sainsburys Choir of the Year. His books include Opera & Operetta (HarperCollins) and Introducing Wagner (Icon): a graphic guide for the curious but unsure.



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The Life of Music

Corn Exchange Newbury Thursday 16 September 11.00am

A Talk by Sir Nicholas Kenyon

Writer and broadcaster Sir Nicholas Kenyon is Director of London's Barbican Centre, and former Controller of BBC Radio 3 and BBC Proms. He was a music critic for the New Yorker and the Observer and editor of Early Music. He wrote the Faber Pocket Guides to Bach and Mozart.

Sir Nicholas will talk about his new book *The Life of Music: New Adventures in the Western Classical Tradition*. He will discuss the enduring appeal of classical music and the radical changes brought about in its recent tradition by technology, recording and broadcasting. Across a millennium of history, he explores music as performance, drawing people together to share great experiences, and reflects on the impact of the recent pandemic on our musical lives.

Sponsored by The Englefield Charitable Trust

Sir Nicholas Kenyon



Sir Nicholas has been Managing Director of the Barbican Centre since 2007. He was Controller, BBC Radio 3 1992-8, and Director of the BBC Proms from 1996 to 2007. He was a music critic for The New Yorker, The Times and Observer, and editor of Early Music 1983-92. He was appointed Controller, BBC Radio 3 in 1992, and was responsible for the award-winning seasons *Fairest Isle* and *Sounding the Century*. He oversaw the BBC's programming for the Millennium, and then ran the BBC's Live Events and TV Classical Music departments, including the Queen's Jubilee Concerts of 2002.

He has lectured widely and published books on Bach, Mozart, Simon Rattle, the BBC Symphony Orchestra and early music. Most recently he has edited *The City of London: a Companion Guide*. He has been a Visiting Fellow of All Souls College Oxford, and is an Honorary Fellow of Balliol College Oxford. He is a member of Arts Council England. He was knighted in the 2008 New Year Honours, and in 2011 received the British Academy President's medal for outstanding service to the arts and humanities. He is married with four children and lives in London. He has been Managing Director of the Barbican Centre since 2007. He was Controller, BBC Radio 3 1992-8, and Director of the BBC Proms from 1996 to 2007. He was a music critic for The New Yorker, The Times and Observer, and editor of Early Music 1983-92. He was appointed Controller, BBC Radio 3 in 1992, and was responsible for the award-winning seasons *Fairest Isle* and *Sounding the Century*. He oversaw the BBC's programming for the Millennium, and then ran the BBC's Live Events and TV Classical Music departments, including the Queen's Jubilee Concerts of 2002.

He has lectured widely and published books on Bach, Mozart, Simon Rattle, the BBC Symphony Orchestra and early music. Most recently he has edited *The City of London: a Companion Guide*. He has been a Visiting Fellow of All Souls College Oxford, and is an Honorary Fellow of Balliol College Oxford. He is a member of Arts Council England. He was knighted in the 2008 New Year Honours, and in 2011 received the British Academy President's medal for outstanding service to the arts and humanities. He is married with four children and lives in London.

Tenebrae

Douai Abbey Woolhampton Thursday 16 September 7.30pm

Russian Treasures

Nigel Short Conductor

Sopranos:

Rachel Haworth

Victoria Meteyard

Anita Monserrat

Bethany Partridge

Katie Trethewey

Rosanna Wicks

Altos:

Hannah Cooke

Carris Jones

Amy Lyddon

Eleanor Minney

Tenors:

Ben Alden

Nicholas Madden

Tom Robson

Toby Ward

Basses:

Joseph Edwards

Will Gaunt

Jimmy Holliday

Owain Park

Sergei Rachmaninov

Priidite, poklonimsia from
All-Night Vigil

The Great Litany from
Liturgy of St John

Chrysostom

Heruvimskaya pesn from

Liturgy of St John

Chrysostom

Nine otpushchayeshi from
All-Night Vigil

Heruvimskaya pesn

Nikolay Golovanov

Viktor Kalinnikov

Mikhail Glinka

Pavel Chesnokov

Nikolay Golovanov

Svete tihiy

Heruvimskaya pesn

Svete tihiy

Otche nash

Interval

Pavel Chesnokov

Sergei Rachmaninov

Tebe poyem

Litany of Supplication from

Liturgy of St John

Chrysostom

Alexander Gretchaninov Nine sili nebesiya

Pavel Chesnokov Heruvimskaya pesn

Alexander Sheremetiev Nine sili nebesiya

Sergei Rachmaninov Bogoroditse Devo from

All-Night Vigil

Blazhen muzh from

All-Night Vigil

Nikolay Golovanov Slava Ottsu (Yedinorodni)

Pyotr Ilyich Tchaikovsky Legend (The Crown of
Roses)

Nikolay Kedrov

Sergei Rachmaninov

Otche nash

Vzbrannoy voyevode from
All-Night Vigil

**Sponsored by Mr and Mrs David Bruce, Mr and Mrs Roderick Chamberlain,
The Greenwood Trust and The Sackler Trust**

Thu 16

There is a vivid Russian Orthodox image of the soul squeezing in to heaven through the narrowest of gates. The soul of Orthodox church music, too, squeezed through the narrowest of gates to survive through to the present day. Its embodiment in the znamenny or sign chant, running parallel to the neumes or notational symbols of western medieval religious works but so different both to those and to the music of Greek orthodoxy owing to the special character of the Russian language, only just survived through to the 17th century.

Following the fascination of Peter the Great and his line with Italian music, the tradition was buried alive while native composers like Dmitri Bortnyansky

moved into what Tchaikovsky called over-ornamented 'bad style...exceedingly dismal tripe...I can see certain merits in Bortnyansky, Berezovsky and so forth', he wrote to his patroness Nadezhda von Meck in 1878, 'but their music is so utterly out of harmony with the Byzantine style of the architecture and the icons, with the whole structure of the Orthodox service.'

The only setting we hear from those dark ages for Orthodox music is a setting of the Cherubic Hymn by the founding father of a truly Russian school, Mikhail Glinka (1804-57). Glinka had hopes of reviving an authentic tradition as music master of the Imperial Chapel, but left after three years,

Tenebrae

Douai Abbey Woolhampton Thursday 16 September 7.30pm

dissatisfied with the inauthenticity of his own settings.

It is Tchaikovsky, the other great figure alongside Rachmaninov, whom we have to thank the most heartily. In 1881 he worked on a setting of the orthodox All-Night Vigil, which he promised would be 'much less European' than the Liturgy of St John Chrysostom he had 'composed' in that first flush of enthusiasm for church music: The exquisite choral piece we hear by Tchaikovsky tonight is not from either church service but an arrangement of the best-loved among his Sixteen Songs for Children, Op. 54 – the 'legend' of the Christ child crowned with thorns. It's in English because Tchaikovsky adapted it for unaccompanied choir for a New York performance in 1891.

Tchaikovsky was surprised to learn that it was 'forbidden to print or sing in churches anything that had not been published in the edition of the Chapel'. His publisher took the Chapel to court and won. Further freedoms were encouraged by a crucial institution, the Moscow Synodal School for Church Music. It had led an almost invisible existence until a musical firebrand, Stepan Smolensky, took charge in 1889. He had just overhauled a 1668 collection of znamenny melodies and encouraged his pupils to read music from the 'signs'.

Among those pupils were Alexander Scriabin and Sergey Rachmaninov, and it was with Rachmaninov that the legacy bore most extraordinary fruit. The stepwise movements of the native chants informed all his major works. His most specific triumph in the field was the All-Night Vigil or Vespers of 1915, where like Tchaikovsky he followed church rules in using traditional chants for adaptation from Kievan originals onwards, adding six of his own. Like Tchaikovsky, Rachmaninov was less proud of having started out with a Liturgy of St John Chrysostom five years earlier, though there are many beautiful individual settings here, too, especially the Cherubic Hymn (a text common to both services).

It was the Vesper setting, though, of which Rachmaninov remained most proud, ranking it alongside his 'choral symphony' The Bells as his favourite work. And his favourite number, he declared several times throughout his later years, was the setting of the Song of Simeon, the New Testament text we know as the Nunc Dimittis. The low B flats of the basses – 'as rare as asparagus in winter', wrote the composer, though Tenebrae has managed to find them – are one famous aspect of the Vespers. The other is the syncopations which power the 'gloria' at the end of Rachmaninov's

longest, ninth setting, quoted as a victory over death in his swansong orchestral work the Symphonic Dances.

Of the other composers featured in this selection, only Alexander Gretchaninov had anything like Tchaikovsky's or Rachmaninov's grasp of the entire musical spectrum, and by comparison he never came as close to the old style of Byzantine-based inspiration in his church settings. He did make contact with Smolensky, consulting him only to do otherwise in works like the Liturgy of the Presanctified Gifts, where 'Now the Powers of Heaven' shows a wonderful sense of choral richness in its eight-part writing.

Ploughing a narrower, at first totally devout field, Pavel Chesnokov was a faithful acolyte of Smolensky at the Synodal School. Tellingly, he told Swan in 1933 'I have devoted my life to choral music, have written about 500 religious and 100 secular choruses'. The reason for the turn to the secular was the Revolution of 1917, the fallout from which soon put a stop to the composition of religious music. Chesnokov's chaste style, with only the occasional discreet chromaticism, is well represented by the three numbers here. The rich divisions of 'Glad some light' and this flowing Cherubic Hymn speak of radiance, but perhaps most remarkable is the setting of 'We hymn thee' from the Liturgy of St John Chrysostom, moving from a very dark B minor to D major light.

Viktor Kalinnikov was the younger brother of the much more celebrated Vasily, famous for a well-constructed First Symphony rich in melody. Vasily died tragically young in 1901, while Viktor pursued his studies at the unavoidable Moscow Synodal School, continuing there when it fell under the aegis of the Moscow Conservatory, only to fold completely in 1923. Of his 24 sacred settings, only one uses an original znamenny chant, though the rest, like much of Rachmaninov's religious works, follow the idiom faithfully. There is an unexpected note of Tchaikovskyan pathos in the second 'Glad some Light'.

If we know the name of Nikolay Golovanov at all in the west, it is as a very eccentric, some would say willful but certainly masterly interpreter of Russian symphonic and operatic classics. Born the same year as Sergey Prokofiev, he did not share Prokofiev's tragedy of dying on the same day as Stalin in 1953, but he died no less prematurely that August, destroyed by his dismissal from an important post at the Bolshoy Theatre. Golovanov's earlier life was happier and he too trained at the Moscow Synodal School. This Cherubic Hymn was his Op. 1 No. 1, richly harmonized for four-part tenors and basses.

Tenebrae

Douai Abbey Woolhampton Thursday 16 September 7.30pm

His Lord's Prayer setting is the one most illustrative of the text.

One last 'Our Father' has the most intriguing of all the biographical backgrounds. Nikolay Kedrov was a fine baritone who graduated from the St Petersburg Conservatory to sing at the Bolshoy and Mariinsky Theatres and, more lucratively, to form a vocal quartet in 1897, for whom he wrote his extremely simple and touching Lord's Prayer. Like Gretchaninov and Rachmaninov, Kedrov adapted to post-revolutionary exile, settling first in Berlin and then in Paris.

Russian liturgical music's fate in its homeland, meanwhile, became a desperate one. Its sad symbolic envoi is encapsulated by Chesnokov's fate, shocked into creative silence by the 1933 destruction of the Cathedral of Christ the Saviour in Moscow, where he had been choirmaster, to make way for a new House of Soviets. That remained unbuilt and a swimming pool stood on the site until the lavish reconstruction of the cathedral in the 1990s. The Russian Orthodox church is now, of course, renascent in a strange bond with government and power, but the old glories of its church music are also very much alive.

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Douai Abbey is delighted to welcome back **Tenebrae** as part of the 2021 Newbury Spring Festival.

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The Derek Paravicini Quartet

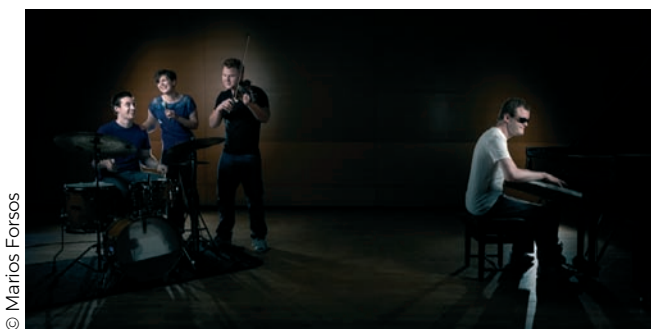
Corn Exchange Newbury Thursday 16 September 7.30pm

The Derek Paravicini Quartet

Derek Paravicini	piano
Hannah Davey	vocals
Ben Holder	violin
Ollie Howell	drums

Sponsored by Mrs Sarah Scrope and Mrs Malcolm Kimmins

The Derek Paravicini Quartet



© Marios Forsos

The Derek Paravicini Quartet is the new must-hear group, currently wowing audiences all over the UK, following their successful debut on the BBC's *'In Tune'* programme. Four stunningly talented young musicians combine to create a unique sound, portraying a kaleidoscope of emotions – now achingly sad, now humorous, now infused with warmth – and all shot through with a fiery virtuosity. Derek Paravicini Quartet are a musical chameleon, able to change their sonic palette to suit any occasion, with the breathtaking new takes on classic songs and jazz standards, and a repertoire from ragtime to Radiohead, from Irving Berlin to the Beatles, from Cole Porter to Coldplay.

Derek Paravicini

Derek started to teach himself the piano when he was two years old. He first shot to fame when he was nine, playing jazz with the Royal Philharmonic Pops Orchestra at the Barbican. Many TV appearances followed, in the UK and overseas, including Japan, Germany and Australia, and three times on CBS's prestigious *'60 Minutes'* programme in the USA. Derek has performed in venues ranging from Ronnie Scott's renowned jazz club in London, to the Mandalay Bay Arena in Las Vegas, Nevada and in Phoenix, Arizona, for Mohammad Ali. He has performed twice at Buckingham Palace. In 2011, Derek played *'Rhapsody in Blue'* and a piano concerto written specially for him at London's Queen Elizabeth Hall.

Derek is one of the most extraordinary pianists and musical entertainers of his generation. Yet he is blind,

autistic and has severe learning difficulties. Dubbed *'The Human iPod'* in the States, Derek has a repertoire of tens of thousands of pieces – all learnt very rapidly, just by listening. There is so much more to Derek than an iPod, though; beneath the quiet charm lies a fiery, creative musician, whose astonishing improvisations and dazzling technique have wowed audiences all over the world, with over a million hits on Youtube and another million on TED.

Hannah Davey

Hannah has been described as a rare artist who is equally at home performing both jazz and classical music. She studied at Birmingham Conservatoire where she won various awards and gained a BMus(hons) degree. Hannah now travels across the country as a freelance musician performing with orchestras and choral societies as well as her own solo recitals. She has sung with Sir James Galway, Dame Emma Kirkby and The Orchestra of St John's among many others.

Hannah has always had a love for singing jazz having grown up listening to the great singers including Ella Fitzgerald, Sarah Vaughan and Diana Krall. She has now built another aspect to her career as a jazz and blues vocalist singing both standards and arrangements of modern songs. Hannah met Derek while performing for Music for Autism which provides high calibre performance for children and adults with special needs.

Ben Holder

Ben Holder is one of the most gifted and exciting young jazz violinists in the UK. Taught classically from the age of six, he studied at the Birmingham Conservatoire. During his classical studies, Ben began listening to Jazz – classic masters such as Benny Goodman and Oscar Peterson and of course the great jazz violinists including Grappelli, Joe Venuti and the awe-inspiring Stuff Smith. Alongside his early studies and later at college he embarked on a detailed analysis of these musicians' techniques and the way in which they merged this most classical of instruments into the jazz idiom.

The Derek Paravicini Quartet

Corn Exchange Newbury Thursday 16 September 7.30pm

Ben's innate sense of swing rhythm (something which often eludes classical players) stems from those early listening sessions – and his various awards bear testimony to his abilities. A first call jazz violinist for many of the North's top bands and studios.

Ollie Howell

Ollie Howell is a multi-award winning drummer, composer and bandleader. Currently based in London, and already establishing a name for himself both in the UK and abroad, Ollie is wowing audiences around the globe with his creativity, dynamism and stunning improvisation, as well as with his critically acclaimed debut album. Since 2009, Ollie has also become the mentee of musical legend Quincy Jones. Quincy and Ollie first met in 2009, whilst Ollie was studying his degree in Music at the Royal Welsh College of Music and Drama. After first watching Ollie perform, Quincy quickly became Ollie's mentor and is still continually helping to propel his career and introducing him to stalwarts of the international jazz scene.

Already with several high-profile awards to his name, Ollie was recently awarded a Sky Academy Arts Scholarship, in association with Sky and Ideas Tap, and is the first ever jazz musician to receive this Scholarship. Ollie's debut album *'Sutures and Stitches'* was released in 2013 to huge critical acclaim and is available now on Whirlwind Recordings.



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Noemi Gyori & Dinara Klinton

Corn Exchange Newbury Friday 17 September 12.30pm

Young Artists Lunchtime Recital 6

Noemi Gyori	flute	Handel	Sonata in B minor, op.1, No.9, HWV367b
Dinara Klinton	piano		<i>Largo</i>
			<i>Vivace</i>
			<i>Presto</i>
			<i>Adagio</i>
			<i>Alla breve</i>
			<i>Andante</i>
			<i>A tempo di minuet</i>
		Mozart	Sonata No.24 in F, KV 376
			<i>Allegro</i>
			<i>Andante</i>
			<i>Rondeau: Allegretto grazioso</i>
		Chaminade	Concertino in D major, op.107
		Dutilleux	Sonatine for Flute and Piano

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GEORGE FRIDERIC HANDEL (1685-1759) Sonata in B minor op. 1 no. 9

*Largo – Vivace – Presto – Adagio – Alla breve –
Andante – A tempo di Minuet*

Marianne Davies (1744-1816) was a prodigious British multi-instrumentalist and singer who began performing public concerts at age six. Davies played the harpsichord and performed her own compositions including concerti on the transverse flute. She was also the first to master the glass harmonica in Europe. In her lifetime, the flute was associated with masculinity, and flute players were almost exclusively male. Playing the flute was considered unwomanly, as it supposedly distorted the beauty of the player's face and torso. Davies was one of very few female professional flute players of the time; her artistry was so groundbreaking that some scholars even referred to her playing the flute as a "highly radical act." In addition to performing, Davies further pushed the boundaries of the era by offering private instruction on the flute. Davies also traveled extensively outside of England, along with her father, Richard, and sister, Cecilia. They spent several years in Italy and Austria. In Vienna, they met the Mozart family, and were often featured performers in the Imperial Court. Davies retired from the stage in 1784, following the death of her father. While there is no record of Davies' original flute compositions, her concert programmes show a clear affinity for the music of Handel, as she often included his harpsichord concertos in her public performances.

The Flute Sonata in B minor, op.1, No.9, HWV367b is Handel's most grandiose and complex work published for the flute. While it was originally written in 1712 for the recorder and keyboard in D minor, its first publication in 1730 omitted the third and fourth movements and was transposed to B minor for the flute. The Sonata is performed today in its entirety, including all seven movements. Today, the piece holds significance as one of the most remarkable baroque works composed for the flute.

The convoluted and partly speculative history of this sonata says much about Handel and his times. It originated in a sonata in D minor for recorder probably written around 1712, when Handel moved from Italy to England – the evidence being the Italian paper on which it is written. The B minor version probably dates from 1717-19 when he was living at Cannons, the Middlesex home of his patron James Brydges, 1st Duke of Chandos. The first publication, in about 1730, was a botched, pirated edition by the London publisher John Walsh with a forged title page, hiding Walsh's theft under the borrowed name of Amsterdam publishers Roger. A few years later Walsh published a corrected version under his own name in a volume with the versatile title 'Solos for a German flute, hoboy or violin with a thorough bass for the harpsicord or bass violin'. 'Thorough bass' was a single-line bass part that a keyboard player would fill out with chords or harmonic figuration.

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The movements of the sonata are expansive and varied, opening with one of Handel's typically gracious slow melodies over a baroque 'walking' bass line. A sprightly hornpipe follows, reminiscent of Handel's 'Water Music'. Two movements giving complete equality to the instruments – a Presto challenging both with fistfuls of scales, and a contrapuntal two-part fugue – are separated by a broad Adagio, its lingering lines animated by the movement of the bass. An Andante follows, its short, shapely phrases and frequent breathing spaces almost suggesting an aria without the words. A Minuet was a favourite way to finish; this Minuet, unusually, is written in 6/8 time, and the shy melody often hesitates at the strong beat.

WOLFGANG AMADEUS MOZART (1756-91)

SONATA NO. 24 IN F K. 376

arr. Noemi Gyori

1 Allegro

2 Andante

3 Rondeau. Allegretto grazioso

In comparison to other parts of the world, 18th Century France was slightly more accepting of female professional flutists. French flutist Mademoiselle Mudrich was one of two female players featured at the Concert Spirituel over a forty five-year period, between 1735 and 1780. The Concert Spirituel, founded in Paris, was one of the very first public concert series in Europe. Mudrich appeared twice as a soloist, first playing a concerto by Stamitz and later an unspecified virtuosic concerto. Mudrich's second performance at the Concert Spirituel took place in 1780, and she was greatly celebrated for her skill. Although little else is known about her background, these two documented performances at the Concert Spirituel demonstrate the professional success available to women flutists in the 18th Century.

Mozart composed his KV 376 Sonata No.24 in F major in the late 1770's, at the time Mudrich was active as a performer. The composition was published in 1781 in a collection titled "6 Sonatas for piano with the accompaniment of a violin by the sufficiently well known and famous Herr Wolfgang Amadee Mozart, Op 2." Although the KV 376 F major Sonata is not originally composed for the flute, it suits the character of the instrument and highlights its possibility of vividly interpreting Mozart's works. Translating this work for the flute reflects the culture of transcription that was prevalent in the 18th Century, and evokes the atmosphere of the late 18th and early 19th Century salons, bringing the listener into the musical world of Mademoiselle Mudrich.

This sonata, which we hear today in an arrangement for flute, is one of some three dozen sonatas for violin and piano that Mozart wrote over a period of twenty-five years. Tonight's F major sonata belongs to a set of six, completed in 1781 at a critical moment in his life when he needed both money and publicity. As he described in vivid letters to his father in Salzburg, bad relations with his employer, the Prince-Archbishop of Salzburg, had finally come to a head, and Mozart found himself alone in Vienna with no job and little income. The same letters report the engraving and publication by subscription of six new sonatas for violin and piano, which were announced in the press as 'by the sufficiently well known and famous Herr Wolfgang Amadee Mozart'.

By contrast, the small number of works that Mozart wrote for solo flute were concentrated in a few years in the late 1770s. Writing from Mannheim in December 1777 about a valuable commission for some flute concertos and quartets, he let slip the comment that it was 'an instrument that I detest'. Of course, that did not stop him from writing several brilliant flute concertos and many wonderfully effective orchestral flute parts. But in so far as it was true, it dampened his enthusiasm for the commission; he never finished it, and only managed as much as he did by arranging an existing oboe concerto. So Mozart will surely excuse anyone for using a similar method to fill the gap that he left in the repertoire.

The first movement of this sonata is particularly 'rich in new ideas'. After a bold handshake of three full chords, the textures are light and airy, with a steady but constantly varied stream of melody, even in the 'development' section where something more strenuous might be expected. Only the brief ascending imitations leading into the return of the main theme hint at anything technical.

Honours are again evenly divided in the Andante, where as well as sharing the long-spun and graceful melodic line, the flute often takes over the flowing inner accompaniment.

The naïve-sounding theme of the Rondeau is given individuality by the little upward flick of arpeggio at its end. After two episodes, the first more dramatic and the second more serious than the theme, we hear the main section for one last time. The music promises to wind up to a showy finish, before changing its mind and signing off with a smile, on that little arpeggio.

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CÉCILE CHAMINADE (1857-1944)

Concertino for flute in D major op. 107

American flutist, Frances Blaisdell (1912-2009) was a prolific performer and teacher. Through her skilled playing and courageous personality, she paved the way for the transformation of the flute world in the 20th Century. Blaisdell was not only the first female flutist to ever study at the Juilliard School of Music - where she initially applied under the fake name "Francis" - but also the very first female soloist to perform with the New York Philharmonic in 1932. Though she was refused an audition for the Philharmonic's Assistant Principal Flutist position in 1937, she nevertheless became the very first wind player to appear in the orchestra - as an additional flutist - in 1962. Throughout her career, Frances was keen to share her knowledge, and she served as a faculty member at the Manhattan School of Music, New York University, The Dalcroze School, Mannes School of Music, and the Music Centre of Stanford University. Her passion and leadership were described in the 1992 edition of the American Chamber Music Magazine: "Every woman flute player in every major American orchestra, every little girl who plays the flute in a school band, has Frances Blaisdell to thank. She was the first."

The Concertino was commissioned in 1902 for the Paris Conservatory's annual flute competition, which initiated many of the most influential flute pieces of the 19th and 20th Centuries. Although Chaminade was primarily a composer of salon pieces for the piano, the Concertino became her signature piece. Three years after its publication, Chaminade arranged the Concertino for the London debut of American flutist Marguerite de Forest Anderson, and leading flutists around the world have played and taught this work ever since. Blaisdell was an admirer of Chaminade's work, and performed this piece for her successful audition to the Juilliard School of Music.

Thanks to her spirited character and supportive background, Cécile Chaminade enjoyed artistic and financial success in what she called 'that most difficult of careers - above all for a woman - the career of a musician.' She grew up in Paris in a cultured household where all her childhood activities, she recalled, revolved around piano playing and composition. Her youthful ambition was encouraged by Georges Bizet, a friend of the family. 'Above all', he advised her parents, 'do not bore her' - words that she cheekily used to get out of work that she didn't enjoy. Between 1869 and 1928 she published over 170 instrumental works - mostly for solo piano - together with more than a hundred songs. Her piano music achieved great popularity in France and overseas; she frequently toured in Britain and visited the United

States in 1908. Five years later, she was made a Chevalier de la Légion d'honneur, the first woman composer to be so honoured.

The salon style of many of her piano compositions went out of fashion during the twentieth century, leading to a decline in interest in Chaminade's work as a whole; but this Concertino holds an enduring place in the flute repertoire. It was composed for the 1902 Concours of the Paris Conservatoire - the final examination for students, held as a public performance. Over the years, works specially written for the Concours have provided a rich variety of shorter pieces for wind and brass instruments, and particularly for the flute, with its long history of popularity in France.

Cast in a single movement, the work opens with a suave melody, to be played with expressive flexibility - 'sans rigueur', writes Chaminade. After a reminder of the theme in the accompaniment, a key change introduces a new mood, with a more volatile, syncopated melody. Fireworks break out, with a whirling figure in triplet semiquavers leading to a display of virtuoso figurations, with quick-fire tonguing, leaps between registers, and cascading arpeggios and chromatic scales. The soloist is given a brief respite before leading into the final section with a solo cadenza; the main theme returns gently, building to a spectacular finish.

HENRI DUTILLEUX (1916-2013)

Sonatine for Flute and Piano

Allegretto - Andante - Animé

American flutist, Doriot Anthony Dwyer (1922-2020) was born just as women were winning the right to vote in countries around the world. Dwyer's career was greatly

influenced by World War II. Before the war, women were largely relegated to play in all-female ensembles. WWII opened the musical world to female musicians due to the many orchestra and conductor positions vacated by those enlisted to fight. Despite the opportunities provided to female musicians during the war, however, women were still rarely hired to fulfill leading positions, especially in top orchestras. Dwyer was the very first woman to begin changing this trend in the flute industry, by taking on the solo flute position in the Boston Symphony Orchestra in 1952, a position she held until 1990. Alongside her appearances on the stage, Dwyer established a successful career teaching at Boston University, the Boston Conservatory, the New England Conservatory, the Tanglewood Music Center, and Boston University's Tanglewood Institute. Dwyer kept

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active as a professor well into her eighties, and died at the age of 98.

During his long composing career, Henri Dutilleux developed a highly individual modernist style that gave him a respected place among composers of the second half of the twentieth century and attracted commissions from leading conductors, instrumentalists and singers around the world. Coming from a family that had included artists and musicians over several generations, he won the prestigious Prix de Rome at the Paris Conservatoire in 1938. Alongside his composing, Dutilleux worked for eighteen years as Head of Music Production for Radio France and served as Professor of Composition, first at the École Normale de Musique de Paris and later at the Paris Conservatoire. He was awarded the Grand-Croix de la Légion d'honneur in 2004. A perfectionist who constantly revised his manuscripts, he completed a comparatively small number of works and withdrew almost everything he wrote before 1946 – music that still reflected the influence of earlier twentieth-century French composers.

However, he was not in a position to entirely disown the Sonatine for Flute and Piano, written and published in 1943 as the test piece for that year's Concours at the Paris Conservatoire. A work that presents players equally with challenges and rewards, it quickly became a valued addition to the repertoire and was widely recorded – though not, initially, in its native country. "I have never wanted it to be recorded in France", Dutilleux said in a 1977 interview, "because it doesn't yet sound really like my music. But I haven't put any embargo on that."

What the Sonatine does 'sound like' is a sparkling and individual take on the French styles that Dutilleux grew up with. It opens in an irregular 7/8 metre with an angular, mysterious theme for the piano, inside which a flute line gradually emerges like a natural growth, marked 'without nuance'. A new piano figure, bright with flashes of grace notes, is taken up by the flute. The opening melody reappears in impressionist harmonies, and the flute climbs, to finish the section on a pianissimo top C – technically challenging, as the acoustic profile of the instrument is naturally quiet in the low register and strong at the top. A flute cadenza, with a touch of birdsong to it, is grounded by pensive comments from the bass of the piano and leads without a break into the hauntingly atmospheric Andante, a wistful slow dance with shades of Ravel. An excited accelerando leads into the third movement – a hold-onto-your-hat moto perpetuo of dancing arpeggios and flickering melodic decorations with high trills and a sweep of flutter-tonguing. A second cadenza brings us to one further

and less obvious challenge – the lowest note of the instrument, accented and forte – before the tempo gradually picks up and drives the music to its brilliant finish.

© Noemi Gyori and Philip Young

Noemi Gyori



Noemi is the first flutist ever to be accepted into the highly prestigious MPhil/PhD course in Performance at the Royal Academy of Music in London, where she is currently studying as a fellow of the Philip Loubser Foundation, working on her 'Classical Flute and Guitar' project. Noemi

gave her Carnegie Hall debut in October 2011 as a First Prize Winner of the Alexander & Buono International Flute Competition and, in the same year, was awarded the European Cultural Prize for Young Artists, following in the footsteps of former laureates such as Anne-Sophie Mutter, Julia Fischer and Sol Gabetta. In 2012, she won the Career Prize of the New York based Salon de Virtuosi Foundation. She has also been chosen as "Annie Fischer Scholar" of the Filharmonia Budapest for three successive years, and has been an artiste of the Hungarofest Klassz Foundation and the Yehudi Menuhin Live Music Now Foundations in Vienna and Munich.

Noemi has performed extensively as a soloist and chamber musician at major international festivals in 28 countries (including the Grachten Festival in Amsterdam, Midis-Minimes in Belgium, the Kuhmo Festival in Finland, the Oxford Chamber Music Festival, the Budapest Spring Festival, the Café Budapest Festival, the Saariaho Festival in den Haag, the Elisso Virsaladze Festival in Georgia, etc.). As a soloist she has worked with, amongst others, the Luxembourg Academy Chamber Orchestra, the Orchestre Dijon Bourgogne, the Chamber Orchestra of the Hungarian National Philharmonic, the Amadinda Percussion Group, the Orchester Jakobsplatz München, the Georgian Sinfonietta, the Krakow Academy Orchestra, the Miskolc Symphony Orchestra, the Danube Symphony Orchestra, the Mendelssohn Chamber Orchestra, the Danubia Orchestra Obuda, the Nottingham Philharmonic Orchestra and the IKZE Ensemble.

In addition to her many individual concerts, she has played as a guest in orchestras including the BBC Philharmonic and the Vienna Philharmonic Orchestra

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at the Vienna State Opera, where she took part in unique projects such as the world premiere of Aribert Reimann's opera *Medea*. Since 2008, she is the principal flute of the Orchester Jakobplatz München, and has been the guest principal of the Georgian Sinfonietta and the Chamber Orchestra of the Hungarian National Philharmonic.

In 2012, Noemi was appointed 'Associate Tutor in Flute' at the Royal Northern College of Music, becoming one of the youngest faculty members of the prestigious institution. She also serves as International Ambassador of the RNCM and leads her own flute studio at the Junior department. She has given masterclasses at the Royal Irish Academy of Music, Bard College New York, the Conservatoire Dijon, the Pôle d'enseignement supérieur de la musique en Bourgogne Dijon, the Busan Music and Arts Highschool South-Korea the Béla Bartok and Weiner Conservatories in Budapest and the Tbilisi Conservatory in Georgia. She was a flute tutor at the Bozsok Music Camp in Hungary, Beigang International Music Festival in Taiwan, the Artesono International Orchestra Course in Switzerland, as well as leading popular workshops for Miyazawa Flutes in Germany. Noemi was invited as an Erasmus Professor to the Grieg Academy in Bergen, Norway in 2013 and is to hold masterclasses at the the Junior Royal Academy of Music in London and at the University of Victoria, Canada in 2017.

In both 2006 and 2009 Noemi received the Performers' Prize of the Artisjus Music Foundation in Hungary for her outstanding performances of Hungarian contemporary compositions. She was co-founder and artistic director of the highly acclaimed IKZE Contemporary Music Festival in Budapest between 2004 and 2009. She holds scholarships from numerous outstanding institutions (DAAD Germany, Brannen-Cooper Fund USA, Stiftung der Rotarier Germany, to name but a few).

Noemi has made recordings for the ORF, Deutschlandfunk, BRF, BBC, WQXR New York, Georgian Radio, Hungarian Radio, Hungaroton, Arte and Mezzo. Her debut CD with Katalin Koltai, guitarist, was released by Hungaroton in 2011, featuring world premiere recordings of Antonio Nava's flute and guitar music from 19th Century Milan. A subsequent album of sonatas by Schubert, Reinecke and Franck, recorded with Katalin Csillagh, pianist, was recently released by Hungaroton in November 2016. Her "Classical flute and guitar collection" a series of keyboard works by Haydn and Mozart transcribed for flute and guitar together with Katalin Koltai, are being published by Doblinger Music Publishing Austria from 2017 January.

Noemi graduated with honours from the Liszt Academy of Music in Budapest (Prof. Henrik Pröhle) in 2007 and completed post-graduate studies at the University of Music and Performing Arts in Vienna (Prof. Barbara Gisler-Haase) and at the Hochschule für Musik und Theater München (Prof. András Adorján). She has participated in the masterclasses of Aurèle Nicolet, Pierre Yves-Artaud, Marina Piccinini, Paul Meisen, William Bennett, and Michael M. Kofler and, through the Erasmus exchange programme, has spent a semester at the Sibelius Academy working with Petri Alanko.

Noemi is a Miyazawa Flutes artist. She plays a 14K gold LaFin headjoint, sponsored by the Solti Foundation and a 14K gold Miyazawa Boston flute, funded by the Philip Loubser Foundation.

Dinara Klinton



Listed by International Piano Magazine among "their personal pick of the most exciting and accomplished pianists under the age of 30", Dinara Klinton is an active concert performer, prize-winner of numerous competitions, including 3rd prize at the Cleveland International Piano Competition in USA,

BNDES International Piano Competition in Brazil, 2nd Prize at the International Paderewski Competition in Poland, 2nd Prize at the Ferruccio Busoni International Piano Competition in Bolzano, Italy.

Dinara has appeared at many festivals including the "Progetto Martha Argerich" Festival in Lugano, Cheltenham Music Festival, Aldeburgh Proms, "La Roque d'Antheron", and performed at the top halls around the world, such as Royal Festival Hall, Wigmore Hall in London, Berlin Philharmonic and Konzerthaus, Elbphilharmonie, Gewandhaus zu Leipzig, New York 92Y, Cleveland Severance Hall, Tokyo Sumida Triphony Hall, Great Hall of Moscow Conservatory and Tchaikovsky Concert Hall. Klinton worked with such orchestras as The Philharmonia Orchestra, Lucerne Symphony Orchestra, Svetlanov State Orchestra, St. Petersburg Philharmonic Orchestra. Dinara is also Assistant Piano Professor of Royal College of Music.

As a recording artist, Dinara has received widespread critical acclaim for her interpretations. Among many dazzling reviews, her album *Liszt: Études d'exécution transcendante, S. 139*, released by the German label GENUIN classics, was selected by BBC Music Magazine

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Corn Exchange Newbury Friday 17 September 12.30pm

as Recording of the Month. Dinara's debut album *Music of Chopin and Liszt* was made at the age of 16 with an American label DELOS, and the most recent CD is a part of renowned recording series *Chopin. Complete Works on contemporary instruments*, released by The Fryderyk Chopin Institute.

Dinara's music education started in the age of five in her native Kharkiv, Ukraine. She graduated with highest honours from Moscow Central Music School, where she studied with Valery Piassetski, and the Moscow State P.I. Tchaikovsky Conservatory, where she worked with Eliso Virsaladze. Dinara completed her Master's degree and Artist Diploma at the Royal College of Music under the tutelage of Dina Parakhina.

The Sheepdrove Recital

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The Sheepdrove Recital

Mikhail Kazakevich piano

Beethoven	Sonata in F minor Op.2 No.1
Beethoven	Sonata in A flat major Op. 26
Beethoven	Andante in F major (Andante Favori)
Schubert	(arr. Kazakevich) Symphony No.8 in B minor D.759

Distinguished Russian pianist Mikhail Kazakevich makes a welcome return to Sheepdrove and has chosen to reflect the theme of this year's Sheepdrove Piano Competition by including a selection of works by Beethoven. Mikhail will also be one of the judges at the Sheepdrove Piano Competition held at the same venue on Sunday 19 September.

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LUDWIG VAN BEETHOVEN (1770-1827) Sonata in F minor op. 2 no. 1

- 1 *Allegro*
- 2 *Adagio*
- 3 *Minuetto Allegretto*
- 4 *Prestissimo*

Beethoven's 32 piano sonatas are like a diary charting his development from his arrival in Vienna as a pupil of Joseph Haydn, through the years of his middle period, with their great works mirroring his own heroic struggle with deafness, to the unprecedented visions of his last years.

His set of three sonatas op. 2 was published in 1795, heralded by an enthusiastic advertisement from his publishers, Artaria. "Since the previous work of this composer, the three Piano Trios Op 1 that are already in the hands of the public, has been received with so much applause, one expects the same from the present works—the more so since besides the value of the composition, one can see from them not only the strength that Herr v. Beethoven possesses as a pianist, but also the sensitivity with which he knows how to handle this instrument." Clearly the copy-writer was addressing a knowledgeable audience, aware that a good composer was not necessarily a good pianist and that a powerful pianist was not necessarily a sensitive one. Beethoven's distinction was to tick all three boxes. He ticked another box with his dedication to Haydn, the most famous composer in Europe, though he declined his teacher's suggestion of adding 'pupil of Haydn' on the title page; Beethoven was already too independent-minded for that.

The Sonata in F minor demonstrates everything that Artaria claims for it. The first movement is a model of compositional skill. It opens by firing a fashionable 'Mannheim skyrocket' (named after the trend-setting work of Johann Stamitz with the Mannheim

orchestra), developed after Beethoven's own manner with quickening steps and an expectant pause. The second subject turns the 'skyrocket' upside down, the development works excitedly on both versions and the return to the opening theme plays with the little ornament with which Beethoven topped the rocket. Everything is in place; nothing is wasted.

In the second movement it is the turn of sensitivity. Beethoven marked his song-like theme *dolce*, sweetly, and phrases it with little sighing pairs of notes. A middle section in the minor is warmed with a melody in octaves and a murmuring accompaniment, and the return of the main theme is decorated with a delicate and varied filigree. The Minuet adds weight to the sonata, equating it to the four-movement structures of the symphony and string quartet. The finale gives us the strength, in a dramatic exhibition of pianism. A storm of roller-coaster arpeggios and thunderous chords dominates the outer sections, with a broad, suave melody sandwiched in the middle. In the hands of the 25-year-old Beethoven, it must have left a polite salon audience gaping.

LUDWIG VAN BEETHOVEN (1770-1827) Sonata in A flat major op. 26

- 1 *Andante con Variazioni*
- 2 *Scherzo Allegro molto*
- 3 *Marcia Funebre sulla morte d'un Eroe Maestoso andante*
- 4 *Allegro*

If the F minor sonata from Op. 2 showed how Beethoven as a young man could meet all expectations, this A flat major sonata shows how effectively, just a few years later he could defy them. It was published in 1801 together with the two sonatas of Op. 27 (the second being the famous 'Moonlight' sonata); none of the three has a conventional structure, and they opened the door to the

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adventurous freedom that Beethoven showed in many of the later sonatas.

No movement of Op. 26 is in standard 'sonata form'; it is a set of genre pieces – variations, scherzo, march and toccata – with all four movements sharing the same keynote. In Beethoven's hands, A flat major is a 'warm' key associated with broad melodies and full textures. The opening variations are based on an expansive theme, featuring the interval of a rising fourth within its rich melodic and harmonic detail. The variations anticipate the shape of the sonata as a whole, moving from warmth to lightness, then to a sterner minor mood and a rippling, rhythmic finish. A final 'envoi' tells us the movement is over and looks forward to the three notes that will start the Scherzo. This is a witty, Puckish movement with a gentler middle section that adds another flat, pointing towards the key of the third movement. Here we meet the biggest surprise of the sonata – a funeral march with the solemnity of a state occasion, complete with drum rolls and brass fanfares. At a stroke, the movement brings the piano out from its usual domestic or social setting, to comment on the relationship between the individual and public life, anticipating the comparable but greater leap that Beethoven was soon to take with the orchestra in the 'Eroica' Symphony. This sonata movement, in the orchestral version Beethoven prepared for some incidental music in 1815, was played at the composer's funeral.

According to Beethoven's pupil Czerny, the Finale glances at the piano studies of Johann Baptist Cramer, a leading virtuoso and teacher whom Beethoven knew and greatly admired. If so, Beethoven also had his eye on a fitting conclusion after the force and surprise of the funeral march. In this movement of constant activity and high energy the emphasis is on unity and continuity, with perhaps a flashback to the funeral march in the drum-roll bass of the central episode. The business of the music is not to raise its own questions but to demonstrate the invigorating effect of the previous movements, and having done so its unstoppable momentum can fade away into the distance.

LUDWIG VAN BEETHOVEN (1770-1827) **Andante favori WoO 57**

Beethoven's sonata in C major op. 53, dedicated to his patron Count Waldstein, was written in 1803-4. In the sonata's original form, the 'Andante favori' was the central movement, and the whole work, with three big movements of equal length, lasted a good half hour. According to Beethoven's friend Ferdinand Ries, another friend rashly ventured the comment that the middle movement was too long, and promptly got a

flea in his ear. But while Beethoven the man was piqued, Beethoven the artist had to agree, and replaced the Andante with a short movement leading straight into the sonata's Finale. Freed from its place in the sonata, the andante, as an independent single movement, became a favourite item in Beethoven's performances.

Marked 'Andante grazioso con moto', the piece opens with a song-like theme that makes a mysterious excursion towards its end, drifting via a single note into a distant key. (Schubert was to use a comparable manoeuvre several times in the 'Unfinished' Symphony.) Horns seem to call in the distance, before the music finds its way back to complete the tune. The movement unfolds into one of Beethoven's unique slow movements, a mixture of rondo and variations. We hear the main theme three times, each time with a faster-moving accompaniment and separated by lighter episodes exploring higher registers. Just when the movement appears to be settling towards its end, the music expands into a fantasia of piano octaves and a long coda that drifts away from the theme several times in distracted thought before finally coming to rest.

FRANZ SCHUBERT (1797-1828)

arr. Kazakevich

Symphony no. 8 in B minor

1 Allegro moderato

2 Andante con moto

The 'Unfinished' Symphony was almost the 'Unperformed', too. Composed in 1822, it was sent by Schubert the following year to the Music Society in Graz, to which he had recently been elected, in token of his appreciation. There it languished until discovered in 1865 by Johann Herbeck, conductor of Vienna's Society of the Friends of Music. It did not become known as 'The Unfinished' for another twenty years or so and the appropriateness of the nickname is very doubtful. Certainly, Schubert sketched a whole Scherzo and scored its first few bars, but he would hardly have sent to Graz a work that he knew to be incomplete. There were precedents that Schubert would have known for two-movement sonatas and chamber works (if not symphonies); Beethoven's op. 90 piano sonata, for example, comprises two movements with a similar profile to Schubert's symphony – one stormy, one lyrical. At all events, none of the many attempted 'completions' of the symphony have caught on, and its enduring popularity shows that the two movements give a perfectly coherent experience. The first piano arrangements – for solo piano and piano duet – were made by Carl Reineke shortly after the symphony's discovery, and published in 1867. Other arrangements

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for piano and chamber ensemble have followed, offering a variety of solutions to the challenge of making Schubert's ideas accessible through an alternative medium.

This symphony has been described as a "free, almost rhapsodic outpouring of song", but this is to invest it with a vague 'tunefulness' that does it less than justice. Both movements are structured with a thoroughly classical tautness, and in both the lyrical sections are interrupted by forceful interjections, as if the outer world is impinging on the inner. The mention of Schubert's songs is, however, very relevant in another respect. In his hands, the lied had become a partnership between voice and piano accompaniment, in which each made an essential contribution to the meaning, but from different points of view. In this symphony, we are very often invited to concentrate at the same time on two musical ideas, one primarily melodic, the other an accompanying figure, which combine to create a complex mood.

The opening melody, however – the emotional and thematic kernel of the whole first movement – is presented in a low register unaccompanied, so that its contours make the strongest possible impression. With the scene thus set, we move at first into the world of the songs; a plangent melody with an apprehensive running accompaniment and ostinato bass rhythm. The second subject, reached by a famously simple pause on a single note, is at first more genial, with a pleasant off-beat accompaniment. But the melody peters out hesitantly, interrupted by fierce chords, and after the gripping build-up of the development section Schubert remembers this syncopated accompaniment; shorn of its melody, it comes as a sad little reminder of a lyrical world that has been ruthlessly pushed aside.

The second movement is equally full of complex textures: the smooth horn call at the start, over a pacing descent; the proud melody of the first forte section over the insistent strokes of the regular, staccato accompaniment; the slow-moving line of the second subject over pulsing syncopations. Each movement closes focusing intently on an element from its beginning. In the first movement, the opening three notes, rising to the gloomy minor third, return to echo back and forth across high and low registers. At the end of the second movement we find peace, as the arching cadence melody from the opening theme repeatedly falls to the key note, and the bass falls gently to the home chord.

© Philip Young



Mikhail Kazakevich

Russian pianist Mikhail Kazakevich studied at the Nizhny Novgorod's State Conservatoire with the famous Soviet pianist and teacher Isaak Katz, who was a pupil of the legendary professor Alexander Goldenweiser. Immediately after graduating with the highest honours, Mikhail joined the professorial staff at the conservatoire and taught there until 1992 when his burgeoning performing career led him to the West.

As a result of his sensational performance at the International Schubert Competition in Dortmund (Germany), Mikhail was engaged in playing several concerts with the Dortmund Philharmonic orchestra, and also gave numerous solo recitals in Germany and France, where he received a Special Award from the Schubert Society (Germany) and a Special Prize from SACEM (France) for the performance of 20th-century music. In 1993 he made his debut at Wigmore Hall (London) and soon afterwards was signed exclusively by the BMG/Conifer recording label, for which he has made world-wide acclaimed recordings of music by Bach, Beethoven (the world premiere recording of the composer's final versions of the Second and Fourth concertos with the English Chamber Orchestra under Sir Charles Mackerras), Berg, Chopin, Mahler (Kazakevich's own arrangements), Rachmaninov, Schubert and Schumann.

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Mikhail has played solo and with orchestras at prestigious venues and festivals in Austria, Germany, France, Russia, Switzerland, Denmark, South Korea and the Middle East. In the UK, he has given numerous recitals at London's Wigmore Hall, St John's Smith Square, the Southbank Centre, and has made many live broadcasts for BBC Radio 3 and BBC 1 television. He regularly performs at the Brighton Festival and the Newbury Spring Festival, including with the St Petersburg Philharmonic Orchestra and the Bournemouth Symphony Orchestra, playing Rachmaninov.

Amongst recent projects was a performance and recording of Bach's 48 Preludes and Fugues (*Well Tempered Klavier*) at the famous St George's, Bristol.

Last season, Mikhail made return tours to Denmark and Russia, playing Mozart's concertos with the Chamber Orchestra of Europe under Moshe Atzmon and the Russian National Philharmonic Orchestra under Vladimir Spivakov.

As well as this performance at Newbury Spring Festival, Mikhail is on the jury of the Festival's annual Sheepdrove Piano Competition. Last season he appeared at London's St John's Smith Square with the Chamber Orchestra of Europe and performed a solo recital at the Moscow Kremlin on special invitation by the Presidential Executive Office of the President of Russia.



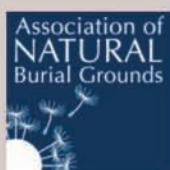


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Solomon's Knot

St Nicholas Church Newbury Friday 17 September 7.30pm

Solomon's Knot

Jonathan Sells	Artistic Director	Bach	<i>'Lasst uns sorgen, lasst uns wachen'</i> BWV 213
Soprano	Clare Lloyd-Griffiths Zoë Brookshaw		<i>'Tönet, ihr Pauken! Erschallet, Trompeten!'</i> BWV 214
Altos	Michal Czerniawski Kate Symonds-Joy		<i>'Preise dein Glücke, gesegnetes Sachsen'</i> BWV 215
Tenors	Thomas Herford Ruairi Bowen		
Basses	Jonathan Sells Alex Ashworth		
Leader	George Clifford	Oboe/d'amore I	Rachel Chaplin
Violin 1	Gabriella Jones George Clifford	Oboe/d'amore II	Robert de Bree
Violin 2	Ellen Bundy	Bassoon	Sally Erhardt
Viola	Joanne Miller Stefanie Heichelheim	Trumpet	Neil Brough William Russell Gareth Hoddinott
Cello	Gavin Kibble	Timpani	Rosemary Toll
Double Bass	Jan Zahourek	Horn	Kathryn Zevenbergen Anna Drysdale
Flute I	Eva Caballero		
Flute II	Laura Piras	Harpsichord & Organ	William Whitehead

Following their sell-out Festival debut performance in 2018, Solomon's Knot return with an evening of some of Bach's most well-known Cantatas.

Solomon's Knot have now firmly established themselves as rising stars in the early music world having appeared at Snape Maltings, the BBC Proms and are currently planning an American tour.

Determined to communicate the full power of 17th- and 18th-century music as directly as possible, the collective Solomon's Knot was founded in London in 2008. Led by Artistic Director Jonathan Sells, the group performs without a conductor, the singers by heart, exploring new ways of presenting ancient music to 'modern' ears, eyes and minds.

"known as much for vigour and risk-taking as for historical authenticity and intelligent programming" The Financial Times

**Sponsored by The Bernard Sunley Foundation,
Mr and Mrs John Skinner and Mr and Mrs Sebastian Lyon**

J. S. BACH (1685-1750) Not the Christmas Oratorio secular cantatas

You might be forgiven for wondering whether you got the dates right, as the music on this spring evening will probably transport you to the very different atmosphere of Christmas. Moreover, this programme demonstrates further entanglements with Bach's professional circumstances and the political events at the time of writing.

When Bach composed tonight's cantatas, during 1733-34, he had been Thomas Kantor and Music Director in Leipzig for around 10 years. As part of his job, Bach was obliged to produce and perform around 60 cantatas per year. The main emphasis of his work therefore was on church music, but Bach did manage to write quite a few secular cantatas, amongst them the humorous Coffee Cantata and Peasant Cantata. Most of Bach's secular oeuvre however was intended to pay homage to ruling houses, especially to members of the house of

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Saxony and the Polish royal family in Dresden, for whom Bach wrote 15 cantatas alone. It is three of these works that we hear three tonight: two birthday cantatas for Prince Friedrich Christian and Princess Maria Josepha and a cantata to congratulate Prince Friedrich August II on the anniversary of his election as King August III of Poland.

Bach had clear career goals in mind when writing and dedicating these cantatas. To enhance his position in Leipzig, he had applied for the position of court composer or 'kurfürstlich sächsischer Hofcompositeur', and in 1733 presented the royal court of Saxony with the Kyrie and the Gloria which would later become part of the Mass in B minor BWV 232. He wasn't awarded with the position, however, until 1736. These secular cantatas were a way for Bach to remind the court of his application.

Such works were generally performed by the Collegium Musicum, a group formed mostly of talented university students. Founded in 1702 by G P Telemann, Bach had taken it over in 1729. The concerts normally took place in Zimmermann's Coffee House or the adjunct Café Garden, and gave Bach the opportunity to play and perform with the best musicians in town. The two birthday cantatas were premiered there, though the recipients were not in attendance, and were not really expected to be.

All three cantatas are described by Bach as *dramma per musica*, which in principle points towards their closeness to the *opera seria*. But only the cantata BWV 213 "Hercules at the Crossroads", premiered 5 September 1733 in honour of Prince Friedrich Christian's 11th birthday, presents an actual dramatic concept. Perhaps because the grandchild of August the Strong was such a sickly child, Friedrich Henrici (alias Picander) based his libretto on this particular legend, created to glorify the young prince as a model of virtue.

Between two choruses, the opening 'Resolution of the Gods' and the final 'Chorus of the Muses', Hercules (alto) is faced with the decision, to follow either Virtue (tenor) or Desire (soprano), who try to woo the hero with alternating arias and a dialogue recitative. Hercules asks the Echo for guidance, who only repeats the answer that the young hero, with his growing awareness, presents it with. The issue is quickly resolved and the decision made: Hercules vehemently rejects Desire (we hear nothing further from her) and turns his attention and growing affection towards virtue, leading to a lovers' duet. Mercury (bass), who as god of commerce symbolises the trading city of Leipzig, enters the stage and

together with a choir of muses finally concretise, in a so called *licenza*, the link between the virtuous and mystical hero and the earthly prince to whom this musical oeuvre pays homage.

Whilst this cantata quite obviously draws on the conventions of contemporary opera, the *dramma per musica* 'Tönet ihr Pauken! Erschallet Trompeten!' BWV 214, composed in honour of the 34th birthday of electress Maria Josepha on the 8th December 1733, is missing any such dramatic conception. Admittedly, the cantata has roles: the allegorical figure Irene (tenor), and the three deities Bellona (soprano), Pallas (alto), and Fama (bass). However, having been invited by Irene to celebrate, the deities simply appear in turn as the representative of war, protectress of the sciences and the arts, and that of glory. Especially delightful is the instrumentation of Bellona's aria 'Blow the well-gripped flutes, that make the enemies, lilies, and moon blush', with two flutes artfully intertwining with the voice, as well as that of the opening chorus, which became the opening movement of the Christmas oratorio, 'Sound, ye drums! Ring out, ye trumpets!', where these instruments enter in the order in which they are mentioned, after which the choir presents itself with an impressive fugato, 'singet itzt Lieder/now sing songs'. A rejoicing chorus, rich in structural variety, finishes this cantata in alternation with instrumental sections, preceded by short soli from Irene, Bellona, and Pallas.

The congratulatory cantata 'Praise your luck, blessed Saxony' BWV 215 caused more of a stir than the two birthday cantatas. Written on the anniversary of prince's election as King August III of Poland, on the 5th October 1734, this cantata, exceptionally, was appreciated by its recipient in person. Bach had originally planned a performance of the birthday cantata 'Schleicht, spielende Wellen' BWV 206 for the prince-elect on the 7th October with the Collegium musicum. But when the sovereign and his consort suddenly announced a visit to Leipzig from the 2th to the 6th October, Bach composed, organised, and rehearsed this homage within just three days.

This *dramma per musica* is also not based on a dramatic concept: librettist Johann Christopher Cauder thematised the political and military events connected to the election, and praised the sovereign directly with this homage. The piece was premiered at an evening of music on the south side of the marketplace preceded by a torchlit procession. Thanks to town chronicler Salomon Riemer, we have a very lively description of events:

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"At around nine o'clock the students played a most humble evening music with trumpets and timpani which had been composed by music director Johann Sebastian Bach. 600 students carried wax torches to the king's apartments; when the musicians reached the king's lodging, trumpets and timpani resounded, as well as a choir, which stood in front of the town hall.... our royal highnesses and princes did not leave the window till the very end but listened most graciously, delighted by the music."

Although the day was a major success for the composer, the tragic death of the trumpeter Gottfried Reiche cast a heavy shadow over it for Bach. It seems that the exertions of the day together with the smoke of the torches contributed to his death the next day. Bach had worked with the famous musician for many years.

Now what do these three secular cantatas from 1733/34 have to do with Christmas, and why do some parts seem so well known to us? The simple explanation is that Bach reused parts of them for the six cantatas of the Christmas Oratorio BWV 248, which were first heard on the three days of Christmas 1734, on New Year's Day, and on the following Sunday as well as on Epiphany. Using a method known as 'parody', Bach reassigned and modified parts of the secular cantatas for a spiritual context, inserting the appropriate text. All the chorales, arias and duets from 'Hercules at the Crossroads' were recycled in the first four parts of the Christmas Oratorio, and (with the exception of the first aria) all chorales and arias from 'Sound, ye drums!' can be found in the first three parts, with the two choruses assigned prominent roles as opening numbers for the first and third parts respectively. The cantata 'Praise your luck, blessed Saxony' only contributed one aria to the fifth part of the Christmas oratorio, though its opening chorus will be familiar as the 'Osanna' from the Mass in B minor, for which it was recycled about 15 years later.

Even if Bach's musical rendering of the Christmas story is utterly compelling, not least due to elegant arrangements and the high quality of the composition, some musical details can only be fully understood with a knowledge of the libretti of the parodied works, as for example with the opening chorus 'Jauchzet, frohlocket', where the text of the original version explains the succession of timpani, trumpets, strings and choir.

The musical cross references of today's programme reach even further back, as parts of these secular cantatas themselves have 'history' and are derived

from older material. The 'chorus of the muses' from the Hercules cantata originated in a congratulatory cantata from Bach's time in Köthen, and the magnificent opening double chorus from the cantata 'Preise dein Glücke, gesegnetes Sachsen' was probably first used in the long since lost cantata 'Es lebe der Koenig, der Vater im Lande' BWV Anh. 11, written to honour August the Strong, father of the prince-elect, on his saint's day.

Bach research is delightful detective work with wonderful results, which we should enjoy not only with our heads but our hearts!

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Translation: Kirsten Fehring and Jonathan Sells

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Tönet, ihr Pauken! Erschallet, Trompeten BWV 214 (Dichter unbekannt) Dramma per musica

CHORUS

Tönet, ihr Pauken! Erschallet, Trompeten!
Klingende Saiten, erfüllet die Luft!
Singet itzt Lieder, ihr muntren Poeten!
Königin lebe! wird fröhlich geruft.
Königin lebe! dies wünschet der Sachse,
Königin lebe und blühe und wachse!

1. Chorus

*Sound, all ye drums now! Resound, all ye trumpets!
Resonant viols, make swell now the air!
Sing now your anthems, ye lively poets,
Vivat regina! How happy the shout!
Vivat regina! the hope of the Saxons:
Long live the Queen, may she flourish and prosper!*

RECITATIVO

Irene

Heut ist der Tag,
Wo jeder sich erfreuen mag.
Dies ist der frohe Glanz
Der Königin Geburtsfests-Stunden,
Die Polen, Sachsen und uns ganz
In größter Lust und Glück erfunden.
Mein Ölbaum
Kriegt so Saft als fetten Raum.
Er zieht noch keine falbe Blätter.
Mich schreckt kein Sturm, Blitz, trübe Wolken, düstres
Wetter.

*This is the day
When ev'ryone may find delight.
This is the shining hour
To celebrate the Queen's glad birthday,
Which Poles and Saxons, all of us,
In greatest joy and bliss revealeth.
Mine olive
Tree with sap and richness runs.
It showeth yet no leaves of yellow;
I fear no storm, flash, clouds of sadness,
dreary weather.*

ARIA

Bellona

Blast die wohlgegriffnen Flöten,
Dass Feind, Lilien, Mond erröten!
Schallt mit jauchzendem Gesang!
Tönt mit eurem Waffenklang!
Dies Fest erfordert Freuden,
Die so Geist als Sinnen weiden.

*Blow the well-tuned, well-played flutes now,
Leave foe and moon and lilies blushing,
Ring triumphantly with song!
Let your weapons clearly sound!
Such a feast demandeth gladness
That will mind and spirit nurture.*

RECITATIVO

Bellona

Mein knallendes Metall
Der in der Luft erbebenden Kartaunen,
Der frohe Schall,
Das angenehme Schauen,
Die Lust, die Sachsen itzt empfindt,
Rührt vieler Menschen Sinnen.
Mein schimmerndes Gewehr
Nebst meiner Söhne gleichen Schritten
Und ihre heldenmäßige Sitten
Vermehren immer mehr und mehr
Des heutigen Tages süße Freude.

*My clanging metal's sound
As in the air the charges burst with thunder,
The joyful peal;
The spectacle's enchantment;
The joy that Saxons now perceive
Doth touch the hearts of many.
My flashing piece of arms,
Next these my sons in order marching,
And their heroic sense of honor
Increase each moment more and more
The present day's delightful pleasure.*

ARIA

Pallas

Fromme Musen! meine Glieder!
Singt nicht längst bekannte Lieder!
Dieser Tag sei eure Lust!
Füllt mit Freuden eure Brust!
Werft so Kiel als Schriften nieder
Und erfreut euch dreimal wieder!

*Faithful Muses! My companions!
Sing not long outmoded anthems!
May this day bring you delight!
Fill with gladness now your breast!
Cast aside both quill and tablets
And rejoice with thrice the pleasure!*

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RECITATIVO

Pallas

Unsre Königin im Lande,
Die der Himmel zu uns sandte,
Ist der Musen Trost und Schutz.
Meine Pierinnen wissen,
Die in Ehrfurcht ihren Saum noch küssen,
Vor ihr stetes Wohlergehn
Dank und Pflicht und Ton stets zu erhöh'n.
Ja, sie wünschen, dass ihr Leben
Möge lange Lust uns geben.

*This our Queen o'er all the nation,
Who to us was sent by heaven,
Is the Muses' hope and shield.
My Pierians can do it:
They, who kiss her very hem in reverence,
For her constant happiness
Thanks and due and sound alway shall raise.
Yea, their hope is that her lifetime
May afford us lasting pleasure.*

ARIA

Fama

Kron und Preis gekrönter Damen,
Königin! mit deinem Namen
Füll ich diesen Kreis der Welt.
Was der Tugend stets gefällt
Und was nur Heldinnen haben,
Sein dir angeborne Gaben.

*Crown and star of crownéd ladies,
O great Queen! With thy name's praises
I will fill the orb of earth.
All that virtue prizes e'er,
Only to heroic women,
These to thee are inborn given.*

RECITATIVO

Fama

So dringe in das weite Erdenrund
Mein von der Königin erfüllter Mund!
Ihr Ruhm soll bis zum Axen
Des schön gestirnten Himmels wachsen,
Die Königin der Sachsen und der Polen
Sei stets des Himmels Schutz empfohlen.
So stärkt sich durch sie der Pol
So vieler Untertanen längst erwünschtes Wohl.
So soll die Königin noch lange bei uns hier verweilen
Und spät, ach! spät zum Sternen eilen.

*Let press forth now throughout the earthly ball
My mouth, which with the queen's repute is full!
Her fame shall to the axis
Of yon fair starry heav'n be waxing,
The Queen of all the Saxons and of Poland
Be e'er to heaven's care commended.
Through her will heaven's pole
Make firm her many subjects' long awaited goal.
And may the noble Queen yet long here among us be
reigning
And late, ah, late to heaven hast'ning.*

CHORUS

Irene

Blühet, ihr Linden in Sachsen, wie Zedern!
Bellona
Schallet mit Waffen und Wagen und Rädern!
Pallas
Singet, ihr Musen! mit völligem Klang!
Fama et Tutti
Fröhliche Stunden! Ihr freudigen Zeiten!
Gönnt uns noch öfters die güldenen Freuden:
Königin, lebe, ja lebe noch lang!

*Flourish, ye lindens like cedars in Sax'ny!
(Bellona)
Echo with weapons and wagons and axles!
(Pallas)
Sing now, ye Muses, make full now the sound!
(Tutti)
O joyful hours, o ye joyous ages!
Grant us more often these golden occasions:
Life to the Queen, yea, may she yet live long!*

Lasst uns sorgen, lasst uns wachen BWV 213 (Picander)

Herkules auf dem Scheidewege

CHORUS

Ratschluss der Götter
Lasst uns sorgen, lasst uns wachen
Über unsern Göttersohn!
Unser Thron
Wird auf Erden
Herrlich und verkläret werden,

*The Decree of the Gods
Let us tend him, let us watch him,
This our charge, the gods' own son.
For our throne
Will, though earthly,
Be transformed with light and glory,*

Solomon's Knot

St Nicholas Church Newbury Friday 17 September 7.30pm

Unser Thron
Wird aus ihm ein Wunder machen.

*For our throne
Will a thing of wonder make him.*

RECITATIVO

Herkules

Und wo? Wo ist die rechte Bahn,
Da ich den eingeplanten Trieb,
Dem Tugend, Glanz und Ruhm und Hoheit lieb,
Zu seinem Ziele bringen kann?
Vernunft, Verstand und Licht
Begehrt, dem allen nachzujagen.
Ihr schlanken Zweige, könnt ihr nicht
Rat oder Weise sagen?

*And where? Where is the proper road
On which the planted impetus,
Of virtue, glory, fame and honor fond,
To its true purpose I may lead?
Good sense, good wit and light
To hunt for all of this are eager.
Ye slender crossways, could ye not
Advice or guidance offer?*

ARIA

Wollust

Schlafe, mein Liebster, und pflege der Ruh,
Folge der Lockung entbrannter Gedanken.
Schmecke die Lust
Der lüsternen Brust,
Und erkenne keine Schranken.

*Slumber, my darling, and tend to thy rest,
Follow the call of thy thoughts' ardent pleasure.
Passion now taste
Of thy wanton breast
And pay homage without measure.*

4. RECITATIVO

Wollust

Auf! folge meiner Bahn,
Da ich dich ohne Last und Zwang
Mit sanften Tritten werde leiten.
Die Anmut gehet schon voran,
Die Rosen vor dir auszubreiten.
Verziehe nicht, den so bequemen Gang
Mit Freuden zu erwählen.

*Come! Follow this my road,
Where I thee free of weight and force
With gentle footsteps shall be guiding.
Already charm doth take the lead
And roses in thy path is spreading.
Do not delay! This is the easy course,
A pleasure for thy choosing!*

Tugend

Wohin, mein Herkules, wohin?
Du wirst des rechten Weges fehlen.
Durch Tugend, Müh und Fleiß
Erhebet sich ein edler Sinn.

*Where to, my Hercules, where bent?
Thou wilt the proper path be losing!
Through virtue, work and toil
Exalted is a fine intent.*

Wollust

Wer wählet sich den Schweiß,
Der in Gemächlichkeit
Und scherzender Zufriedenheit
Sich kann sein wahres Heil erwerben?

*Who would prefer sweat's moil
Who in soft easiness
And frolicsome contentedness
Could gain himself his true salvation?*

Tugend

Das heißt: sein wahres Heil verderben.

That is, corrupt his true salvation!

ARIA

Herkules

Treues Echo dieser Orten,
Sollt ich bei den Schmeichelworten
Süßer Leitung irrig sein?
Gib mir deine Antwort: Nein! (Echo) Nein!
Oder sollte das Ermahnen,
Das so mancher Arbeit nah,
Mir die Wege besser bahnen?
Ach! so sage lieber: Ja! (Echo) Ja!

*Faithful Echo of these places,
Shall I through words' false caresses
From sweet guidance go astray?
Give to me thine answer: Nay! (Echo) Nay!
Or would this stern exhortation,
Which to so much toil doth press,
Better lay my path's formation?
Ah, then answer rather: Yes! (Echo) Yes!*

Solomon's Knot

St Nicholas Church Newbury Friday 17 September 7.30pm

RECITATIVO

Tugend

Mein hoffnungsvoller Held!
Dem ich ja selbst verwandt
Und angeboren bin,
Komm und erfasse meine Hand
Und höre mein getreues Raten,
Das dir der Väter Ruhm und Taten
Im Spiegel vor die Augen stellt.
Ich fasse dich und fühle schon
Die folgbare und mir geweihte Jugend.
Du bist mein echter Sohn,
Ich deine Zeugerin, die Tugend.

*My hero, full of hope,
To whom, indeed, I'm kin,
I dwell inborn in him,
Come here and take me by the hand
And hear my faithful exhortation,
Which makes thy fathers' reputation
A mirror in thy vision's scope.
I'll hold thee close and feel anon
The willing youth devoted to my service.
Thou art in truth my son,
I, Virtue, am thy source and mistress.*

ARIA

Tugend

Auf meinen Flügeln sollst du schweben,
Auf meinem Fittich steigest du
Den Sternen wie ein Adler zu.
Und durch mich
Soll dein Glanz und Schimmer sich
Zur Vollkommenheit erheben.

*Upon my wings shalt thou be soaring,
Upon my pinions thou shalt rise,
An eagle to the starry skies.
And through me
Shall thy light and radiance beam
To perfection's state of glory.*

RECITATIVO

Tugend

Die weiche Wollust locket zwar;
Allein,
Wer kennt nicht die Gefahr,
Die Reich und Helden kränkt,
Wer weiß nicht, o Verführerin;
Dass du vorlängst und künftighin,
So lang es nur den Zeiten denkt,
Von unsrer Götter Schar
Auf ewig musst verstoßen sein?

*Soft Vice's call indeed is strong;
But still,
Who knows not the great wrong
Which realm and heroes smite;
O temptress, who is unaware
That thou erewhile and ev'rywhere,
As long as time shall deem it right,
From this our gods' great throng
Must always in rejection dwell?*

ARIA

Herkules

Ich will dich nicht hören, ich will dich nicht wissen,
Verworfenen Wollust, ich kenne dich nicht.
Denn die Schlangen,
So mich wollten wiegend fangen,
Hab ich schon lange zermalmet, zerrissen.

*I will never heed thee, nor take thine instruction,
O decadent Vice, I share not your vision!
For the serpents
Those gainst me in my cradle sent,
I long ago ripped apart with derision.*

RECITATIVO

Herkules

Geliebte Tugend, du allein
Sollst meine Leiterin
Beständig sein.
Wo du befehlst, da geh ich hin.
Das will ich mir zur Richtschnur wählen.

Tugend

Und ich will mich mit dir
So fest und so genau vermählen,
Dass ohne dir und mir
Mein Wesen niemand soll erkennen.
beide
Wer will ein solches Bündnis trennen?

*Belovéd Virtue, thou for me
Shalt my one leader be
Continually.
Where thou dost bid, there will I be,
This rule of life I shall have chosen
(Virtue)
And I will unto thee
So firm and so steadfast have union,
That lacking thee with me
No one shall recognize my nature.
(Both)
Who would so strong a union sever?*

Solomon's Knot

St Nicholas Church Newbury Friday 17 September 7.30pm

DUETTO

Herkules

Ich bin deine,
Tugend
Du bist meine,
beide
Küsse mich,
Ich küsse dich.

Wie Verlobte sich verbinden,
Wie die Lust, die sie empfinden,
Treu und zart und eiferig,
So bin ich.

*I am thine now,
(Virtue)
Thou art mine now,
(Both)*

*Kiss me then,
I'll kiss thee then.
As two lovers selves are binding,
Like the joy which they are finding,
True and soft and full of zeal,
This I feel.*

RECITATIVO

Merkur

Schaut, Götter, dieses ist ein Bild
Von Sachsens Kurprinz Friedrichs Jugend!
Der muntern Jahre Lauf
Weckt die Verwunderung schon jetztund auf.
So mancher Tritt, so manche Tugend.
Schaut, wie das treue Land mit Freuden angefüllt,
Da es den Flug des jungen Adlers sieht,
Da es den Schmuck der Raute sieht,
Und da sein hoffnungsvoller Prinz
Der allgemeinen Freude blüht.
Schaut aber auch der Musen frohe Reihen
Und hört ihr singendes Erfreuen:

Mercury

*Gods, witness, here the likeness is
Of Saxony's Prince Friedrich's youthtide!
Of his bright years the course
Awakes amazement even now perforce.
Where'er he walks, his virtues bide.
Mark how the faithful land so full of gladness is,
When it the flight of this young eagle sees,
When it the rue's bright jewel sees.
And when its Prince, of hope,
Doth bloom in universal bliss.
Mark also though the Muses' glad procession
And listen to their song's elation:*

CHORUS

Chor der Musen

Lust der Völker, Lust der Deinen,
Blühe, holder Friederich!
Merkur
Deiner Tugend Würdigkeit
Stehet schon der Glanz bereit,
Und die Zeit
Ist begierig zu erscheinen;
Eile, mein Friederich, sie wartet auf dich.

(Choir of Muses)

*Joy of thy folk, joy of nations,
Flourish, gracious Friederich!
(Mercury)
Thine own virtue's worthiness
Is for glory now steadfast;
And thy time
Is so wants to make appearance,
Hasten, my Friedrich, it waiteth for thee!*

Preise dein Glück, gesegnetes Sachsen BWV 215 (Johann Christoph Clauder)

CORO

Preise dein Glück, gesegnetes Sachsen,
Weil Gott den Thron deines Königs erhält.
Fröhliches Land,
Danke dem Himmel und küsse die Hand,
Die deine Wohlfahrt noch täglich lässt wachsen
Und deine Bürger in Sicherheit stellt.

*Praise now thy blessings, O fortunate Saxon,
For God the throne of thy King hath upheld.
O happy land,
Thanks give to heaven and kiss now the hand
Which makes thy fortune each day ever waxing
And all thy townsmen to safety propelled.*

RECITATIVO

Wie können wir, großmächtigster August,
Die unverfälschten Triebe
Von unsrer Ehrfurcht, Treu und Liebe
Dir anders als mit größter Lust
Zu deinen Füßen legen?
Fließt nicht durch deine Vaterhand

*How could we then, O mightiest August,
The undisguised emotions
Of this our reverence, love and fealty
To thee but with the greatest joy
Before thy feet here offer?
Doth not through thy paternal hand*

Solomon's Knot

St Nicholas Church Newbury Friday 17 September 7.30pm

Auf unser Land
Des Himmels Gnadensegen
Mit reichen Strömen zu?
Und trifft nicht unsre Hoffnung ein,
Wir würden noch zu unsrer Ruh
In deiner Huld, in deinem Wesen
Des großen Vaters Bild und seine Taten lesen?

ARIA

Freilich trotz Augustus' Name,
Ein so edler Götter Same,
Alle Macht der Sterblichkeit.
Und die Bürger der Provinzen
Solcher tugendhaften Prinzen
Leben in der glüdnen Zeit.

RECITATIVO

Was hat dich sonst, Sarmatien, bewogen,
Dass du vor deinen Königsthron
Den sächsischen Piast,
Des großen Augusts würdigen Sohn,
Hast allen andern fürgezogen?
Nicht nur der Glanz durchlauchter Ahnen,
Nicht seiner Länder Macht,
Nein! sondern seiner Tugend Pracht
Riss aller deiner Untertanen
Und so verschiedner Völker Sinn
Mehr ihn allein,
Als seines Stammes Glanz und angeerbten Schein,
Fußfällig anzubeten hin.
Zwar Neid und Eifersucht,
Die leider! oft das Gold der Kronen
Noch weniger als Blei und Eisen schonen,
Sind noch ergrimmt auf dich, o großer König!
Und haben deinem Wohl geflucht.
Jedoch ihr Fluch verwandelt sich in Segen,
Und ihre Wut
Ist wahrlich viel zu wenig,
Ein Glücke, das auf Felsen ruht,
Im mindesten zu bewegen.

ARIA

Rase nur, verwegener Schwarm,
In dein eignes Eingeweide!
Wasche nur den frechen Arm
Voller Wut
In unschuldger Brüder Blut,
Uns zum Abscheu, dir zum Leide!
Weil das Gift
Und der Grimm von deinem Neide
Dich mehr als Augustum trifft.

*Upon our land
Now heaven's gracious blessing
In streams of bounty flow?
And if our hopes run not amiss,
Shall we to our relief yet know
Within thy grace, within thy being
Thy mighty father's form and of his great deeds the
meaning.*

*True, Augustus' name defieth,
From the noble gods descended,
All force of mortality.
And the townsmen of the province,
Subjects of such virtuous princes,
Live now in the golden age.*

*What else hath thee, Sarmatia, persuaded
That thou to fill thy royal throne
This Saxon-born Piast,
The great Augustus' worthy son,
Before all others gave thy preference?
Not just the fame of shining fathers,
Not just his lands' great might,
No! Rather, his own virtue's rays
Drew all of thine own loyal subjects
And all thy varied peoples' minds
To him alone.
This more than his clan's fame and brilliant legacy
Brought them before his feet with praise.
True, spite and jealousy,
Which, sadly, often gold of crowns will
Much less than even lead or iron honor,
Are yet enraged at thee, O mighty ruler,
And lay upon thy health their curse!
But soon their curse will be transformed to blessing,
And all their rage
Is truly much too meager
Such fortune, founded on a rock,
To weaken in the slightest.*

*Bluster on, presumptuous mob,
Now within thy very bowels!
Bathe at will thy shameless arm,
Full of wrath,
In thy guiltless brothers' blood,
To our horror, to thy sorrow!
For the bane
And the fury of thine envy
Thee more than Augustus strike.*

Solomon's Knot

St Nicholas Church Newbury Friday 17 September 7.30pm

RECITATIVO

Ja, ja!

Gott ist uns noch mit seiner Hülfe nah
Und schützt Augustus' Thron.
Er macht, dass der gesamte Norden
Durch seine Königswahl befriedigt worden.
Wird nicht der Ostsee schon
Durch der besiegten Weichsel Mund
Augustus' Reich
Zugleich
Mit seinen Waffen kund?
Und lasset er nicht jene Stadt,
Die sich so lang ihm widersetzet hat,
Mehr seine Huld als seinen Zorn empfinden?
Das macht, ihm ist es eine Lust,
Der Untertanen Brust
Durch Liebe mehr denn Zwang zu binden.

ARIA

Durch die von Eifer entflammten Waffen
Feinde bestrafen,
Bringt zwar manchem Ehr und Ruhm;
Aber die Bosheit mit Wohltat vergelten,
Ist nur der Helden,
Ist Augustus' Eigentum.

RECITATIVO

Tenor

Lass doch, o teurer Landesvater, zu,
Dass unsre Musenschar
Den Tag, der dir so glücklich ist gewesen,
An dem im vorigen Jahr
Sarmatien zum König dich erlesen,
In ihrer unschuldvollen Ruh
Verehren und besingen dürfe.
Bass
Zu einer Zeit,
Da alles um uns blitzt und kracht,
Ja, da der Franzen Macht
(Die doch so vielmal schon gedämpft worden)
Von Süden und von Norden
Auch unserm Vaterland mit Schwert und Feuer dräut,
Kann diese Stadt so glücklich sein,
Dich, mächtgen Schutzgott unsrer Linden,
Und zwar dich nicht allein,
Auch dein Gemahl, des Landes Sonne,
Der Untertanen Trost und Wonne,
In ihrem Schoß zu finden.

Sopran

Wie sollte sich bei so viel Wohlergehn
Der Pindus nicht vergnügt und glücklich sehn!
zu dritt
Himmel! lass dem Neid zu Trutz
Unter solchem Götterschutz
Sich die Wohlfahrt unsrer Zeiten
In viel tausend Zweige breiten!

Oh yes!

God is to us yet with his help nearby
And shields Augustus' throne.
Through him hath all the northern region
In its own choice of king now found contentment.
Will not the Baltic soon,
The mouth of Vistula now won, Augustus' realm
As well
And all his weapons know?
And doth he not let that same town,
Which hath so long been set against his power,
More of his grace than of his wrath have knowledge?
This proves that he in this finds joy:
His loyal subjects' breast
Through kindness more than force to conquer.

That through the weapons enkindled by passion
Foes oft are punished
Brings to many praise and fame;
But that the wicked with good be requited
Is but for heroes,
Is Augustus' proper claim.

Grant though, O cherished sovereign father, this,
That now our Muses' band
That day which thee such pleasure hath afforded,
On which one year ago
Sarmatia to have as king did choose thee,
Within their innocent repose
May honor and in song pay homage.

At just the time
When all around us lightning cracks,
Yea, when the might of France
(Indeed so many times already muffled),
On southern side and northern,
Doth pose our fatherland with sword and fire its threat,
Still can this town so happy be,
Great patron god of these our lindens,
Thee, but thee not alone,
Thy wife as well, the nation's sunshine,
Her loyal subjects' joy and comfort,
In their embrace to find now.

How could amidst so much prosperity
The Pindus not content and happy be?

Heaven, let to spite's distress,
Under such divine defense
The good fortune of our era
In a thousand branches flower!

Solomon's Knot

St Nicholas Church Newbury Friday 17 September 7.30pm

CORO

Stifter der Reiche, Beherrscher der Kronen,
Baue den Thron, den Augustus besitzt!
Ziere sein Haus
Mit unvergänglichem Wohlergehn aus!
Lass uns die Länder in Friede bewohnen,
Die er mit Recht und mit Gnade beschützt.

*Founder of empires and ruler of kingdoms,
Strengthen the throne which Augustus doth hold.
Enrich his house
With never ceasing prosperity blest,
Let us reside now in peace in the countries
Which he with justice and grace doth protect.*



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ENGLAND**

Bounder & Cad

Corn Exchange Newbury Saturday 18 September 7.30pm

Bounder & Cad

Adam Drew vocals
Guy Hayward vocals

Bounder & Cad

Classically trained as Cambridge choristers, Adam Drew and Guy Hayward write and perform 'cheek-achingly funny' songs, guaranteed to tickle funny-bones, all backed by swingin' jazz accompaniment at the piano.

They made their London debut at the 10 Downing Street Christmas party. The song they wrote specially for the event was vetoed by the PM's aides- but, after the audience insisted, it was performed, with chandelier-rattlingly riotous results.

Since then, they have been fast becoming the toast of the smartest parties across the land, and internationally. From Highclere Castle to the Onassis yacht Christina O, via Annabel's, the Palazzo Corsini, The Vineyard at Stockcross and Cobblers Cove, Barbados.

'I'm not one who likes paying bills but honestly this was the only one I have ever smiled whilst paying.

Such a special night. You did everything and more I could have wanted, and you totally knocked it out of the park.' - Andrew Harrison, CEO of Carphone Warehouse

'Thank you SO much! You were the stars of the party! Everyone found you hilarious and so witty, as all the thank you texts and emails I've received have mentioned. You really were money well spent, as after memories have faded about what the canapés tasted like, or what we ate for pudding, you will be remembered for many years to come.' - Tania A, client

'B&C's song for my wife's 50th at Highclere Castle made her laugh and cry at the same time... I cannot recommend them highly enough.' - Tim H, CEO

"Trust me: they are big stars in the making. Catch them while you can" - Rachel Johnson, The Oldie



© Will Corder

Peter Rabbit's Musical Adventure

Corn Exchange Saturday 18 September 10.00am and 12.00pm

Waterperry Opera Festival

Guy Withers director
Bertie Baigent conductor
Oskar McCarthy narrator

Echéa Quartet
Aliayta Foon-Dancoes violin
Emily Earl violin
Clara Loeb viola
Eliza Millett 'cello

Please note the dates are written incorrectly in the Festival Guide.

These performances take place on Saturday 18 September

An adaption of Beatrix Potter's The Tale of Peter Rabbit with extracts of Joseph Haydn's String Quartet Op. 77 No. 1

Sponsored by The Sheepdrove Trust



A dynamic music and storytelling experience for children and families based on Beatrix Potter's *The Tale of Peter Rabbit*. Brought to life by a narrator and a classical string quartet, *Peter Rabbit's Musical Adventure* is a storytelling show adapting this timeless tale as an intimate music theatre experience for young ones, allowing children the opportunity to get up close to the performers and experience classical music in an informal and stimulating way.

First performed at Waterperry Opera Festival 2018.
Recommended ages: 4-8 years



Guy Withers

Guy Withers is a theatre-maker and creative producer from Bristol, and a Artistic Director & CEO of the Waterperry Opera Festival. He is Artistic Director of performance collective Indomitable through which he has developed Arts Council England funded performance and outreach projects challenging the forms of music, theatre and opera. With a keen interest in R&D, he has also developed work with Mahogany Opera Group, Complicite, Aix-en-Provence Festival, The Theatre Royal Bath, Helios Collective, English Touring Opera and Dance Umbrella. In addition, Guy has worked for a number of companies

focusing on Learning and Participation; including Glyndebourne Education, Royal Academy of Music Open Academy and Opera Holland Park Inspire Programme. Guy is also an award-winning tenor and a trained puppeteer and regularly performs with choirs and major opera companies nationally.

Oskar McCarthy

Oskar's work with young audiences has included outreach projects (workshops for the charity Music for Kenya in schools, hospitals and orphanages in rural Kenya), music theatre (Dance Umbrella/The Egg Theatre's 16 Singers, a devised piece for 0-18 month year olds, incorporating dance, puppetry and song; Spitalfields Music's Catch a Sea Star, part of their award-winning Musical Rumpus series for 0-2.5 year olds), opera (OperaUpClose's children's show Ulla's Odyssey) and theatre-in-education (Big Wheel's touring French theatre show, *Voulez-Vous?!.*) He currently studies on the Masters Opera Programme at the Royal Conservatoire of Scotland.

The Echéa Quartet

Prize-winners of the International Anton Rubinstein Chamber Music Competition (2018) and finalists in the Royal Overseas-League Music Competition (2019), the Echéa Quartet was formed in 2017 at the Royal Academy of Music, London. They are currently Chamber Music Fellows at the Royal Academy (2019/20), and artists for the Concordia Foundation (2018/19) and the City Music Foundation (2019/20). In 2018, the Echéa Quartet were the string-quartet-in-residence at Ferrandou Musique (France) and at the Wintergreen Performing Arts Festival (USA). Recently the quarter completed a residency at Banff Centre for Arts, and performed at West Cork Chamber Music Festival, and Festival de los Siete Lagos (Patagonia, Argentina), and were featured on BBC Radio 3's *'In Tune'*.

Peter Rabbit's Musical Adventure

Corn Exchange Saturday 18 September 10.00am and 12.00pm

The Echéa Quartet's continued dedication to new music is central to their work. In this regard, they have commissioned works by and collaborated with multiple UK-based composers, including Louise Drewett, Freya Waley-Cohen and Robert Laidlow. More widely, the quartet have worked closely with Harrison Birtwistle, Andrew Norman and Henning Kraggerud.

Waterperry Opera Festival

Waterperry Opera Festival is a unique and innovative opera festival hosted at the beautiful Waterperry House & Gardens in Oxfordshire. We are committed to creating work that bridges the gap between performer and spectator by offering intimate and

immersive indoor and outdoor productions and engaging participatory events. We want opera to be available and affordable to as many people as possible. As a charity, we will endeavour to inspire more to take part in art, music and theatre. We are also committed to supporting diverse emerging artists and have developed a Young Artist Programme at the very centre of our work. We are excited about nurturing a festival of events for opera-goers of all backgrounds and ages and we look to a future full of potential and enthusiasm for our growing community of artists and audiences. Waterperry Opera Festival was founded in 2017 by Guy Withers, Rebecca Meltzer, and Bertie Baigent.
<http://www.waterperryoperafestival.co.uk/>

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Help Greenham Trust support mental health causes in your local area



Greenham Trust is delighted that the Newbury Spring Festival has returned.

Thanks to the generosity of local people, trusts and foundations and businesses and match funding from Greenham Trust, more than £980,000 has been raised to help over 200 local charities, schools and community groups during the tough COVID months – but more money is always needed.

The work continues, with our mental health fund, **Surviving to Thriving – West Berkshire Covid19 Mental Health Fund** set up in partnership with West Berkshire Council in response to diverse mental health needs arising in the community because of the coronavirus pandemic and resulting restrictions.

**Parenting
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awarded £8,131

for specialist one to one
work with families



Sport in Mind

awarded £14,345

to offer sport and activity
sessions for young people
on the CAHMS waiting list



**West Berkshire
Dementia Alliance**
awarded £3,844

to reduce isolation
during the pandemic



To make a donation please visit:
<https://thegoodexchange.com/survivingtothriving>

London Philharmonic Orchestra

St. Nicolas Church Newbury Saturday 18 September 7.30pm

London Philharmonic Orchestra

Richard Farnes conductor
Paul Lewis piano

Brahms Piano Concerto No. 1
Beethoven Symphony No. 7

Sponsored by the Greenham Trust



JOHANNES BRAHMS (1833-1897) Piano Concerto no. 1 in D minor op. 15

1 *Maestoso*

2 *Adagio*

3 *Rondo. Allegro non troppo*

Brahms is the least autobiographical of composers, and much of his 'outwardly uneventful life', as commentators are wont to call it, sheds little light on the music. This concerto is surely the exception. In 1835 the 20-year old Brahms left his native Hamburg with the Hungarian violinist Eduard Reményi for a concert tour that was to have momentous consequences. In Weimar they met Liszt – whose advocacy of the 'New German School' of music Brahms in no way shared – and Joseph Joachim, just two years older than Brahms, but already making his mark in the more traditionalist school. In turn, Joachim introduced Brahms to Robert and Clara Schumann, leaders of the more traditional side of German romanticism in composition, performance and criticism. In a famous essay of 1853 in the *Neue Zeitschrift für Musik*, Schumann, with typical hyperbole and on the basis only of hearing the young composer play his hitherto unpublished work for solo piano (Brahms had yet to venture on orchestral composition), announced a new musical messiah – 'a musician called to give expression to his times in ideal fashion; a musician who would reveal his mastery not in a gradual evolution but one who, like Athene, would spring fully armed from the head of Zeus'. No one could miss the sub-text – 'the next Beethoven'.

The work that was to become Brahms' first piano concerto started life in the wake of this inspiring but intimidating prophecy. Cast at first as a symphony, then (after Brahms heard Beethoven's Ninth) reshaped for two pianos before a friend suggested turning it into a concerto, the work took four years to complete – years that were to be highly charged both emotionally and artistically for the handsome, talented young man. In 1854 Robert Schumann attempted suicide and was confined to an asylum until his death two years later. During this time Brahms gave devoted support both to him and to Clara – with whom Brahms was undoubtedly in love, in spite of the 14-year age difference – in what must have been a fraught but heady mix of artistic and

romantic involvement. Clara noted in her diary that they had played the new work together (in its form as a sonata for two pianos); it was, she thought, 'quite powerful, quite original'. Such was Brahms' relationship with his concerto that three years into the composition he could write to Joachim – describing a feeling of being 'possessed' acknowledged by other creative artists, though not normally associated with Brahms – 'I have no judgment about this piece any more, nor any control over it'.

Clara's assessment seems an understatement; the opening is nothing short of breath-taking. A thunderclap on low D, and a startlingly unexpected chord strides in accompanied by ferocious trills and whoops and surging timpani rolls. The striding subsides into the bass as more thoughtful melodies take over and gradually dissolve in remote harmonies. Then another thunderclap and it all starts again; however, this time the music builds confidently to a triumphant fanfare in the major key that fades away into the distance.

After some four minutes of this orchestral drama, the soloist enters with a reflection on what has just been said, and shares in a recollection of the whole opening section before opening up a new mood with a long-breathed melody starting with the rising notes C-F-G-A (in solfa soh-doh-re-mi) – a signature opening phrase of yearning love songs and romances. With the soloist at last having taken the lead, the woodwind and then the strings pick up this melody, arriving at an extended reminiscence of the fanfares, which gradually fade to a distant memory. As the movement progresses through the development, recapitulation and a wind-up coda, Brahms allows himself some of the stock-in-trade of piano concertos, with mighty passages of octaves, bravura passage work and Chopinesque chromatic figuration woven among the thematic material.

In the second movement, biographical links are explicit; Brahms wrote to Clara 'I am painting a gentle portrait of you', and marked the score *Benedictus qui venit in nomine Domini* ('Blessed is the one who comes in the name of the Lord') – less a Biblical quotation than a memorial to Robert Schumann,

London Philharmonic Orchestra

St. Nicolas Church Newbury Saturday 18 September 7.30pm

whom Brahms referred to as Dominus, the master, and to Clara, who was keeping his name alive. The movement is as restrained as the first movement is dramatic; at first only the soloist adds motion to the steady pulse of even notes. The slowly moving lines draw the listener into a rapt line of thought, with a note of austerity running through even its most nocturne-like moments.

The first two movements, though at different speeds, are in the same metre, with groups of three beats paired in long bars. All the more contrast, when the Rondo breaks out in muscular duple time with a syncopated kick in its rhythm and the symmetrical phrasing of a folk dance. (Despite the contrast in mood, it shares its opening shape with the lovely second theme of the first movement.) Beethoven is more obviously the model in this finale, with its swooping returns to the theme, brief *fugato* development and even a suggestion of the march episode from the Ninth Symphony; but there is still plenty of Brahmsian warmth in the secondary melodies, and a romantic excitement when a final solo cadenza introduces triumphant horn calls – now in the major key – to conclude this ‘portrait of the artist as a young man’.

LUDWIG VAN BEETHOVEN (1770-1827) Symphony no. 7 in A major op. 92

- 1 *Poco sostenuto – Vivace*
- 2 *Allegretto*
- 3 *Presto – assai meno presto*
- 4 *Allegro con brio*

Beethoven's seventh symphony was first heard on a famous occasion in December 1813, at a charity concert on behalf of Austrians wounded in the battle against Napoleon at Hanau. All musical Vienna took part, from the ageing Kapellmeister Salieri to the young romantics Hummel and Moscheles. As well as the Symphony in A major, the programme included Beethoven's 'Battle Symphony' and two marches for 'Mechanical Trumpeter' by Johann Nepomuk Maelzel, inventor of the metronome as well as a variety of mechanical instruments. Maelzel had commissioned the 'Battle Symphony' (subtitled 'Wellington's Victory') for a tour to England with his newly invented mechanical orchestra, the 'Panharmonicon', in the expectation of considerable profits. The actual outcome was a long law-suit between Beethoven and Maelzel, but at least the war veterans received a handsome contribution and Beethoven scored perhaps the greatest success of his career; for the general public loved the 'Battle Symphony' (Beethoven's worst piece, which both he and his professional colleagues seem to have treated as a joke) whilst the more discerning approved of the

Symphony in A major. Its *Allegretto* was encored at both the charity performances, and the publishers offered transcriptions for wind band, string quartet, piano trio, piano duet and piano solo as well as the orchestral score. For all that, the young Weber could comment that certain sections of the symphony showed Beethoven 'ripe for the madhouse'.

The work's scale and variety are already apparent in the spacious introduction to the first movement where Beethoven's modulations (to keys a third, rather than the customary fourth or fifth apart) anticipate Romantic harmonies of the later nineteenth century. The end of the introduction consists of the note E repeated no fewer than sixty-one times! In a work very much dominated by rhythmic energy (Wagner called it 'the apotheosis of the dance') it is strikingly appropriate that this transformation from *sostenuto* to *vivace* is conducted entirely through the rhythm.

Hardly a bar of the *Vivace* goes by without our hearing its pervasive, springy dotted-note rhythm, and yet the music is packed with variety and contrast. At the end, after the gruff humour of unison notes flung by wind and strings against each other, comes a strange build-up over an obsessively circling chromatic bass – one of the passages which must have frightened a contemporary audience. The much-loved *Allegretto*, now even more famous as the background to the climactic scene in the film *The King's Speech*, has a unique and utterly convincing form. The sombre march with which it opens proves to be only the accompaniment to a rich melody, which in turn forms the basis for variations of increasing splendour. The only interruption is a consolatory melody in the major key, beneath which the tread of the march continues to sound.

Startling contrasts of key and volume abound in the kaleidoscopic third movement. The double Trio, with its prominent scoring for wind instruments, utilises an old Austrian Pilgrim's Hymn, adapted entirely to Beethoven's own purposes.

The Finale transforms the long-short-short rhythm of the *Allegretto* into a whirling theme accompanied by aggressive accents from basses and woodwind. It is here that interpretations of the symphony diverge most widely – from 'boisterous good humour' through 'Bacchic frenzy' to 'an impact more scaring than Stravinsky's *Rite of Spring*'. That Beethoven wanted something spectacular is evident from Spohr's description of his conducting during that first performance: "At a *sforzando* he tore his arms violently apart . . . At the *crescendo* he raised himself by degrees until at the *forte* he sprang up to his full

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height, and without knowing it, would often at the same time shout aloud." Exactly what kind of spectacular event is taking place in this astonishing music, it is for each performance and each listener to determine.

© Philip Young

Richard Farnes



© Jack Liebeck

with the conductor undoubtedly the star of the show: how long before Richard Farnes is recognised as a national treasure?

Rupert Christiansen, The Daily Telegraph

English conductor Richard Farnes is as persuasive in his interpretations of the operas of Britten, Mozart, Verdi and Janáček, as he is when he takes Wagner's Ring Cycle on the road around the UK.

During his time at Opera North, he developed a close affinity with Wagner, touring concert performances of the operas across the UK. His project to perform the entire Ring Cycle six times in 2016 won public and critical acclaim, including the 2017 Royal Philharmonic Society Opera and Music Theatre award, with Farnes named Conductor of the Year.

In recent years Farnes' international profile has flourished. He made his debut at the Metropolitan Opera in February 2019 with Verdi's Falstaff and was due to return in 2020 to conduct Manon Lescaut, before the Coronavirus crisis. In 2020 he conducted La Traviata with Royal Danish Opera. As well as specialising in opera he guest conducts symphonic orchestras across the UK, including London Symphony Orchestra, City of Birmingham Symphony Orchestra, BBC Philharmonic and Royal Liverpool Philharmonic.

Paul Lewis



Paul is one of the foremost interpreters of the Central European piano repertoire, his performances and recordings of Beethoven and Schubert receiving universal critical acclaim. He was awarded CBE for his services to music, and the sincerity and depth of his musical approach have won him fans

around the world. This global popularity is reflected in the world-class orchestras with whom he works, including the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia, Bavarian Radio Symphony, NHK Symphony, New York Philharmonic, LA Philharmonic, Royal Concertgebouw and Leipzig Gewandhaus orchestras. His close relationship with Boston Symphony Orchestra led to his selection as 2020 Koussevitzky Artist at Tanglewood.

With a natural affinity for Beethoven and relentless pursuit of understanding his works, Lewis has been central to celebrations of the composer's 250th anniversary year around the world. Beyond many award-winning Beethoven recordings, his discography with Harmonia Mundi also demonstrates his characteristic depth of approach in Romantic repertoire such as Schumann, Mussorgsky, Brahms and Liszt. In chamber music, he is a regular at Wigmore Hall, having played there more than 100 times, and was one of the artists selected to play at the hall's Lunchtime Series at the start of the Coronavirus crisis. He works closely with tenor Mark Padmore in lied recitals around the world – they have recorded three Schubert song cycles together. Lewis is co-Artistic Director of Midsummer Music, an annual chamber music festival held in Buckinghamshire, UK. He is a passionate advocate for music education and the festival offers free tickets to local school children.

He also gives masterclasses around the world alongside his concert performances. He himself studied with Joan Havill at Guildhall School of Music and Drama in London before going on to study privately with Alfred Brendel. Awards: Royal Philharmonic Society Instrumentalist of the Year; two Edison awards; three Gramophone awards; Diapason d'Or de l'Annee; South Bank Show Classical Music Award; honorary degrees from Liverpool, Edge Hill and Southampton universities; appointed Commander of the Order of the British Empire (CBE) in the 2016 Queen's Birthday Honours.

Clare Teal and her Trio

Corn Exchange Newbury Saturday 18 September 7.30pm

Clare Teal and her Trio

Clare Teal	vocals
Jason Rebello	piano
Simon Little	bass
Ben Reynolds	drums

Absolutely superb Tim Rice

'We love her' Ken Bruce

'She's a triple threat' Michael Bubl 

'A sensation in the world of jazz' Mail on Sunday

As the hot bed of Teal creativity, award winning jazz vocalist and Radio 2 presenter Clare Teal's concerts with her Trio are constantly evolving and renowned across the country for their fabulous arrangements interspersed with Clare's warm and witty storytelling.

This brand new show promises a rich jazz infused repertoire in its many forms bringing you more exhilarating swing as Clare and her Trio celebrate 100 years of popular music featuring some of the greatest songs ever written from the Great American and British Song books and contemporary writers creating the standards of today.

Clare Teal



After signing to independent label Candid in 2001 and releasing 3 acclaimed titles, it was Clare's first album for Sony Jazz which became her breakthrough record. Released in 2004, *'Don't Talk'* topped the Jazz charts and entered the UK Top 20, garnering extraordinary plaudits and several awards. She has now recorded and released 15 albums to public and critical acclaim, 7 of them on her own label MUD Records. Her most recent album, *'Twelve O'Clock Tales'*, was released in 2016 and recorded with the Hall , conducted by Stephen Bell and arranged by world-class trumpet and composer Guy Barker.

Clare continues to surge ahead on her mission to bring big band and swing to music lovers everywhere, to demonstrate that this genre is ever evolving and still relevant in today's world. Accompanied by her Pianist, Trio, 7-piece Mini Big Band, 9-piece Big Mini Big Band or 17-piece Hollywood Orchestra Clare performs up and down the country throughout the year at festivals and high profile venues including the Royal Albert Hall, Cadogan Hall, Cambridge Arts Theatre, Chichester Festival Theatre, Malvern Theatres, Anvil Arts, Sage Gateshead, Love Supreme, Salisbury International Arts Festival, Bristol Jazz and Blues Festival and Glastonbury Festival, as well as singing with renowned orchestras and Big Bands including the Hall , BBC CO, RT  CO, the Royal Liverpool Philharmonic Orchestra, Wynton Marsalis and Jazz at Lincoln Centre Orchestra, Frankfurt Radio Big Band (hr-Big Band) BBC NOW and BBC SSO. Alongside her concerts, Clare presents her own live show on BBC Radio 2 every Sunday night.

August 2017 saw Clare produce and present her third full scale BBC Prom Concert to a packed audience at the Royal Albert Hall. Featuring two roaring Big Bands led by Guy Barker and Winston Rollins and some very special guests, *'Swing No End'* celebrated the triumphs of big band greats from the '30's and '40's and the show was broadcast on BBC Four and BBC Radio 2 and 3.

Other highlights of Clare's live work include collaborating with Sir Van Morrison on his album *'Duets: Reworking the Catalogue'* resulting in the A

Clare Teal and her Trio

Corn Exchange Newbury Saturday 18 September 7.30pm

listed Radio single 'Carrying A Torch', performing with Gregory Porter for BBC Two's 2018 Christmas Day show *Merry Christmas Baby* - with Gregory Porter and Friends, opening twice for Liza Minnelli at Kenwood House and the Royal Festival Hall, singing with the BBC Big Band at Proms in the Park, headlining the Bourbon Street Tent at Glastonbury Festival, storming the Gateshead International Jazz Festival and producing, presenting and performing 'The Story of Swing' in 2015 and the 'Battle of the Bands Duke Ellington v Count Basie' in 2014 for the BBC Proms Season at the Royal Albert Hall. Clare won British Jazz Singer of the year in 2005, 2007, 2015 and 2017, BBC Jazz Singer of the Year in 2006 and Boisdale Jazz Singer of the year 2016. She was awarded Arts & Entertainment Personality of the Year in 2004 & 2011 Yorkshire Awards, a coveted Gold Badge by BASCA (British Academy of Songwriters, Composers and Authors) in 2011 and an Honorary Degree of Doctor of Music by the University of Wolverhampton in 2015.

Jason Rebello

Jason has performed with Sting, Jeff Beck, Wayne Shorter, James Moody, Pee Wee Ellis, Bud Shank, Gary Burton and recorded with Peter Gabriel, Phil Collins, Desree, Omar to name a few. As well as performing and composing on grammy award winning albums he has recorded 7 of his own. He is now composing and running workshops around the country as well as his own concerts. He is excited to be working with Clare, and to be playing swinging jazz again!

Simon Little

Simon is a graduate of The Guildhall School of Music & Drama. He joined pop group 'The Divine Comedy' in 2001, touring extensively in Europe and the US, and is still an active member. He has also toured and recorded with a variety of artists, including Maggie Reilly, Chris Difford, Ben Folds and Nick Cave. Simon is a regular performer at the National Theatre, and has released several solo bass albums.

Ben Reynolds

Ben is one of the most creative and gifted drummers in the country and is in constant demand. He has played in venues and festivals across the globe, from New Zealand to Kathmandu to Glastonbury, and is as comfortable playing freeform jazz as he is backing pop artists in the studio. Ben is a founder member of The Horne Section and regularly performs with FRAUD, Joe Stilgoe and The Sam Crockatt Quartet. He is also noted for being one of the few drummers who can sing and play at the same time without dribbling.

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Sat 18

Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Sunday 19 September 3.00pm

A wonderful opportunity to hear the best international piano students drawn from all the major UK conservatoires – and to cast your vote for the audience prize!

This notable competition, established by the Sheepdrove Trust in 2009, is open to candidates aged 26 and under from the eight major UK music colleges, and attracts young pianists of the highest standard from around the world. The candidates that were selected for May 2020 have been re-invited to take part in this delayed competition weekend which retains an emphasis on Beethoven.

This afternoon's final features shortlisted finalists competing for five prizes, before a distinguished panel of judges, all in the tranquil setting of Sheepdrove Eco Conference Centre on the Lambourn Downs. The overall winner will perform a solo recital in the Corn Exchange on Monday 20 September as part of the Festival's popular Young Artists Lunchtime Recital Series.

Sponsored by The Sheepdrove Trust



Jury

David Whelton	former Managing Director, Philharmonia Orchestra
Paul Lewis	International Pianist and leading piano competition juror
Mikhail Kazakevich	Russian pianist and Professor of Piano, Trinity Laban Conservatoire of Music & Dance
Gordon Fergus-Thompson	British pianist and Professor of Piano, Royal College of Music, London
Mark Eynon	Director, Newbury Spring Festival

Prizes

1st Prize:	The Kindersley Prize of £2,000
2nd Prize:	£1,000 donated by Greenham Trust
3rd Prize:	£500 donated by the Friends of NSF
4th Prize:	£250 donated by an anonymous donor
Audience Prize:	£250 donated by an anonymous donor

David Whelton OBE



David Whelton was trained as a pianist and organist.

In November 1987, he was appointed Managing Director of the Philharmonia Orchestra, a position he held until October 2016. Working with the world's greatest conductors including Riccardo Muti, Lorin

Maazel, Christoph von Dohnanyi, Esa-Pekka Salonen, Sir Charles Mackerras, Vladimir Askenazy, Kurt Sanderling, Valery Gergiev, James Levine, Charles Dutoit, Daniele Gatti, Andris Nelsons, Paavo Jarvi, Yuri Temirkanov, Herbert Blomstedt, he created one of the most vibrant and extensive orchestral programmes in the world. In the course of 29 years, David presented more than 4600 concerts across five continents, as well as numerous recordings, many of which received awards.

Under his leadership, the Philharmonia has enjoyed a unique position at the heart of British musical life, at the centre of which are orchestral residencies at the Royal festival Hall, Bedford, Leicester, Canterbury, Basingstoke and the Three Choirs Festival.

David pioneered the concept of multi-disciplinary festivals which travelled the world garnering numerous awards. Themes included *Clocks and Clouds: The Music of Gyorgy Ligeti* and *Related Rocks*, featuring the music of Magnus Lindberg, both conducted by Esa-Pekka Salonen. Recent series include *The City of Dreams: the music of Vienna, 1900-1935*; *Infernal Dance: inside the world of Bela Bartok*, *Woven Words: "music begins where words*

Sheepdrove Piano Competition Final

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end" celebrating the centenary of Witold Lutoslawski and *Stravinsky: Myths and Rituals*, also conducted by Salonen.

Notable other concert series included complete symphony cycles devoted to Edward Elgar, Ralph Vaughan Williams (including *Pilgrim's Progress*) and William Walton (including *Gloriana*). In 1994 Nikolaus Harnoncourt conducted a ground-breaking Beethoven Cycle. In 2008, the Philharmonia toured Bill Viola's video production of *Tristan and Isolde* to great international acclaim. The Orchestra celebrated the Mahler centenary in 2011 with the largest Cycle of concerts in Europe devoted to his work, conducted by Lorin Maazel.

In parallel with this innovative programming policy, David launched the award-winning *Music of Today* series, featuring music of young composers which has provided a platform for the most gifted musicians of their generation. The first Artistic Director was James Macmillan followed by Julian Anderson who, in turn, was succeeded in 2011 by the current Artistic Director, Unsuk Chin.

Under David's stewardship, the Philharmonia has maintained a busy touring programme across the world. Throughout the 1990s, the Philharmonia was resident at the Theatre du Chatelet, Paris, where it gave a cycle of Strauss operas.

David pioneered the use of digital technology to reach new audiences through digital installations. Recent examples include *RE-RITE: be the orchestra*, based on Stravinsky's *Rite of Spring*, which toured Europe and China, and the *Universe of Sound*, based on Holst's *The Planets* presented at the Science Museum where it attracted nearly 70,000 visitors. In 2012, the Philharmonia, in association with Touch Press and Music Sales, launched a ground breaking app, *The Orchestra* which was voted App of the Year by The Daily Telegraph as well as receiving accolades in Asia and North America.

In 2016 the Philharmonia was the first orchestra to use Virtual Reality to reach new audiences which culminated in a ground-breaking VR Residency at the Royal Festival Hall, London.

Paul Lewis



Paul is one of the foremost interpreters of the Central European piano repertoire, his performances and recordings of Beethoven and Schubert receiving universal critical acclaim. He was awarded CBE for his services to music, and the sincerity and depth of his musical approach have won him fans

around the world. This global popularity is reflected in the world-class orchestras with whom he works, including the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia, Bavarian Radio Symphony, NHK Symphony, New York Philharmonic, LA Philharmonic, Royal Concertgebouw and Leipzig Gewandhaus orchestras. His close relationship with Boston Symphony Orchestra led to his selection as 2020 Koussevitzky Artist at Tanglewood.

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Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Sunday 19 September 3.00pm

Mikhail Kazakevich



Russian pianist Mikhail Kazakevich studied at the Nizhny Novgorod's State Conservatoire with the famous Soviet pianist and teacher Isaak Katz, who was a pupil of the legendary professor Alexander Goldenweiser. Immediately after graduating with the highest honours, Mikhail joined the professorial

staff at the conservatoire and taught there until 1992 when his burgeoning performing career led him to the West.

As a result of his sensational performance at the International Schubert Competition in Dortmund (Germany), Mikhail was engaged in playing several concerts with the Dortmund Philharmonic orchestra, and also gave numerous solo recitals in Germany and France, where he received a Special Award from the Schubert Society (Germany) and a Special Prize from SACEM (France) for the performance of 20th-century music. In 1993 he made his debut at Wigmore Hall (London) and soon afterwards was signed exclusively by the BMG/Conifer recording label, for which he has made world-wide acclaimed recordings of music by Bach, Beethoven (the world premiere recording of the composer's final versions of the Second and Fourth concertos with the English Chamber Orchestra under Sir Charles Mackerras), Berg, Chopin, Mahler (Kazakevich's own arrangements), Rachmaninov, Schubert and Schumann.

Mikhail has played solo and with orchestras at prestigious venues and festivals in Austria, Germany, France, Russia, Switzerland, Denmark, South Korea and the Middle East. In the UK, he has given numerous recitals at London's Wigmore Hall, St John's Smith Square, the South Bank Centre, and has made many live broadcasts for BBC Radio 3 and BBC 1 television. He regularly performs at the Brighton Festival and the Newbury Spring Festival, including with the St Petersburg Philharmonic Orchestra and the Bournemouth Symphony Orchestra, playing Rachmaninov.

Amongst recent projects was a performance and recording of Bach's 48 Preludes and Fugues (Well Tempered Klavier) at the famous St George's, Bristol. Last season, Mikhail made return tours to Denmark and Russia, playing Mozart's concertos with the Chamber Orchestra of Europe under Moshe Atzmon and the Russian National Philharmonic Orchestra

under Vladimir Spivakov. He also appeared at London's St John's Smith Square with the Chamber Orchestra of Europe and performed a solo recital at the Moscow Kremlin on the special invitation by the Presidential Executive Office of the President of Russia.

Gordon Fergus-Thompson



Following a sensational debut at the Wigmore Hall in 1976 Gordon Fergus-Thompson firmly established himself as a major recitalist and concerto player, appearing as soloist with the Philharmonia, English Chamber Orchestra, Goteborg Symphony, Residente Orchestra of the Hague,

CBSO, Halle, RLPO, Bournemouth and all the BBC Symphony Orchestras, with such conductors as Evgenii Svetlanov, Jacek Kasprzyk, Sir Edward Downes, Helmut Muller-Bruhl, Mosche Atzmon, David Atherton and Sir Charles Groves. He has appeared in all the major halls in London and Paris and has given over two hundred broadcast recitals on BBC Radio 3. Gordon Fergus-Thompson has toured extensively in the UK, France, Austria, Switzerland, Italy, Czech Republic, Australia and the Far East.

Gordon Fergus-Thompson has recorded the complete works of Debussy and Ravel, the two Rachmaninoff sonatas and complete Etudes-Tableaux, the Balakirev Sonata, Bach transcriptions and to date, three quarters of the complete works of Scriabin. He won the prestigious MRA "Best Instrumental Recording of the Year" award in successive years, in the first instance for his outstanding complete works of Debussy, and in the second, for Volume 1 of the complete works of Scriabin. Gordon Fergus-Thompson is a professor of Piano at the Royal College of Music, London. He is much in demand as a lecture recitalist and has given masterclasses throughout the UK, USA, Australia and the Far East.

Sheepdrove Piano Competition Final

Sheepdrove Eco Centre Sunday 19 September 3.00pm

Mark Eynon



Mark graduated from Cambridge University in 1978 with a degree in English, and after working as an assistant on various opera productions, his association with festivals began in 1983 when he was invited to create the first Henley Festival, which he ran for nine seasons. He became

director of Salisbury Festival in 1987, establishing a cycle of annual festivals based on the four elements, and in 1992 he was appointed artistic associate of the European Arts Festival, a national celebration to mark Britain's presidency of the EC.

Mark's association with Covent Garden began in 1989 when he was appointed Assistant to the General Director of the Royal Opera House, and in 1993 he became director of the first BOC Covent Garden Festival, a new festival of opera and musical theatre, which under the patronage of Diana Princess of Wales he ran for three seasons. As a consultant he worked on two major opera galas at the Royal Opera

House: in 1991 the Mozart Bi-Centenary Gala, and in 2006 the Mozart 250th Anniversary Gala, both conducted by Sir John Eliot Gardiner. Since 2008 he has been the British representative on the jury of the annual singing competition Concours International de Chant des Châteaux en Médoc.

As a freelance producer, Mark has produced many events including the revived Chelsea Arts Balls at the Royal Albert Hall, and Britain's largest nativity play, the Wintershall Nativity. As a response to his deep interest in the spiritual and psychological effects of music, Mark founded a new festival, Healing Sounds, an international celebration of the healing powers of music, which took place in Brighton from 1997-2002 and was part of the national Millennium Festival.

Mark became Director of Newbury Spring Festival in 1999 and established the associated Sheepdrove Piano Competition in 2009. In 2013 he was also Co-Director of the London-wide festival, Wagner 200, which celebrated Wagner's bi-centenary in association with some of London's leading arts organisations including the Royal Opera House, Royal Festival Hall, Kings Place, British Library, Barbican Centre, with Philharmonia, BBC Symphony and London Symphony Orchestras.

Sheepdrove Piano Competition Winner

Corn Exchange Newbury Monday 20 September 12.30pm

Mon 20

Young Artists Lunchtime Recital 7

Newbury Spring Festival is delighted to welcome the winner of the 12th Sheepdrove Piano Competition to the Corn Exchange to perform a recital as part of the Festival's Young Artists Lunchtime Series.

Sponsored by The Headley Trust



Newbury Spring Festival is delighted to welcome the winner of the 12th Sheepdrove Piano Competition to the Corn Exchange to perform a recital as part of the Festival's Young Artists Lunchtime Series

The prestigious competition, open to students from all the major UK conservatoires, was founded in 2009 by the Sheepdrove Trust. The winning pianist's programme will feature works by Beethoven. Today's recital is an opportunity to hear more of the winning pianist following the competition held at Sheepdrove Eco Conference Centre, Lambourn on Sunday 19 September. The name of this performer will be announced on the Festival website after 6pm on Sunday 19 September.

Education & Community Programme

Young Artists Lunchtime Recital Series

The Festival makes available free tickets to children aged 16 and under for this series of seven lunchtime concerts, which take place at the Corn Exchange and St. George's Church, Wash Common, including a recital by the winner of the 2021 Sheepdrove Piano Competition. This is a fantastic opportunity to experience seven outstanding young artists in the early stages of their international careers.

All concerts take place at the Corn Exchange except for the Organ Recital (10 September) which will take place at St George's Wash Common. Concerts start at 12.30 and last for one hour.



Monday 6 September Ensemble Hesperii

Award-winning early music group Ensemble Hesperii present a taste of 18th Century Scotland. Inspired by the haunting traditional melodies and infectious dance rhythms around them, Scottish composers created a new 'fusion' of folk and high baroque fashion to save Scottish musical culture from extinction!

Wednesday 8 September Consone Quartet

The first period instrument quartet to be selected as BBC New Generation Artists, the Consone Quartet are fast making a name for themselves with their honest and expressive interpretations of classical and early romantic repertoire.

Friday 10 September Charles Maxtone-Smith

This recital marks a welcome return to St. George's Church, Wash Common with a programme of varied works for organ. Charles Maxtone-Smith is the Organ Scholar at Westminster Abbey. Alongside this, he is working for an MA in Organ Performance at the Royal Academy of Music, where he studies with David Titterton.

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Co-educational
boarding and day
3–13 Years

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Education & Community Programme

© Kaupo Kikkas



Monday 13 September

Ben Goldscheider

At the age of 18 Ben was a Concerto Finalist in the BBC Young Musician of the Year Competition performing with the BBC Symphony Orchestra at the Barbican. Since then he has gone on to perform across Europe. Awards include the 2016 Philip Jones Memorial Prize at the Royal-Overseas League Competition and the Cox Memorial and Audience Prizes at the Eastbourne Symphony Orchestra Competition.



Wednesday 15 September

Elysium Brass

Elysium Brass is an award-winning brass quintet formed from alumni of the Guildhall School of Music and Drama, London. Elysium Brass were the Guildhall winners of the June Emerson Wind Music Launchpad Competition 2015 and have since been guest artists at the Festival de Torella de Monrí in Girona (Spain), Stogumber Festival, Radlett, Luton, Canterbury Music Clubs and multiple returns to Leicester International Music Festival amongst others.



Friday 17 September

Noemi Gyori & Dinara Klinton

Flautist Noemi Gyori, is hailed for her passionate and vibrant performances as well as the creative, elaborate interpretations that have captivated audiences worldwide and is quickly establishing a name in the classical music scene as an exceptional and versatile flautist. Dinara Klinton is listed by International Piano Magazine among "their personal pick of the most exciting and accomplished pianists under the age of 30".



Monday 20 September

Sheepdrove Piano Competition Winner

Newbury Spring Festival is delighted to welcome the winner of the 12th Sheepdrove Piano Competition to the Corn Exchange to perform a recital as part of the Festival's Young Artists Lunchtime Series. The winning pianist's programme will feature works by Beethoven.

Education & Community Programme

Free Events for Young People and the Community

The Festival is committed to music education for children and the community. In 2021 school age children are invited to attend a number of performances and join in with a variety of workshops completely free of charge, with some events open to people of all ages.

Details of these free opportunities will be sent to all schools in advance; however places are limited and

are reserved on a first come, first served basis. Please contact Jane Pickering 01635 528766 or email jane@newburyspringfestival.org.uk for further information and to enquire about attending.

None of our Education and Community projects would be possible without the support of our generous supporters and funders, to whom we are very grateful.



7 September Solid Steel Ambassadors Open Rehearsal – Corn Exchange – 1.30pm

The drummers, percussionists and vocalists will hold an exciting open rehearsal, offering another chance for local schools to hear more about the pans on the day of their performance at the Corn Exchange.



17 September Solomon's Knot Open Rehearsal – St Nicolas Church – 2pm

Solomon's Knot have now firmly established themselves as rising stars in the early music world. They will open their afternoon rehearsal and allow anyone attending to find out more about early music performance.



23 September IDMC Gospel Choir – Schools Workshops

Members of the IDMC Gospel Choir will be holding a day of workshops working with local secondary school pupils, building on their performance at the Corn Exchange on Sunday 5 September.



29 September Travelling by Tuba – Schools Workshops

The brass playing duo will take their workshops to three local primary schools, carrying on the fun and learning they start at their show in the Festival.



30 September Solid Steel Ambassadors – Steel Pan Workshop for Schools

A group of drummers from the Solid Steel Ambassadors will be visiting three local primary schools in one day, giving children the chance to experience the steel pans up close

Education & Community Programme

Free Events for Young People and the Community

Festival Critics



Young Festival Critics Competition

Becoming a Festival Critic is a great way to expand your love of live music, hone your writing skills and enhance your CV or university application.

If you're under 25, see a performance and then write a short review telling us what you thought of it, you could win a cash prize.

£100 first prize with two runner-up prizes of £50. More details are on the Festival website.



Free Tickets for Under 25s

We are delighted to have a scheme in place to encourage the next generation of Festival audiences. Thanks to the generous support of the Greenham trust, we are able to make tickets for certain events completely free of charge for anyone under 25 years old.

Events that have this option are clearly marked Free for U25 on the website and in Festival literature. In each case there are a limited number of seats available for the performance that can be used by those under 25. Anyone under 15 must be accompanied by an adult.

Events that are included in the scheme for 2021 are: IDMC Gospel Choir, Solid Steel Ambassadors, the Opera Gala, The Derek Paravicini Quartet, The Sheepdrove Recital and the London Philharmonic Orchestra.





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- Wrap around care for all day pupils
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Open Studios 2021

The Base Greenham Common



It is with great pleasure that the Open Studios WBNH Committee welcome you to their OS *INSIGHT* 2021 Exhibition at the prestigious gallery at The Base, Greenham. This is the home of our scheme. Without the help of the staff of the Corn Exchange and The Base this would not have been possible, we thank them for accommodating the move from May to September this year.

This exhibition space offers our artists a superb opportunity to showcase their work and where traditionally the public begin their open studios experience. This is our flagship exhibition and will again house the work of over one hundred artists this year.

Our curators are Ben Honisett and Chrys Healey, both regular artists with our scheme. *INSIGHT* will run from Saturday September 18th – Sunday 10th October 10.00am – 5.00pm weekends and bank holidays included.

We call our exhibition *INSIGHT* because it provides our visitors with a taster to help them choose the



artists they want to visit. You can meet painters, textile artists, ceramicists, jewellers, sculptors printmakers, jewellers, and artists who work in wood, stone and glass.

Our stewards and gallery staff are there to help you engage with the display, answer your questions and help should you wish to make a purchase. Many artists will have produced Art Trails showing the location of artists whose studios are near one another. These will be available at the exhibition.

Our brand new exciting OS website www.openstudios.org.uk catalogues a portfolio of each artist's work and gives details of when they're open and how to visit. We are replacing the OS Directory with The OS Companion which will be available from centres across the region including The Corn Exchange, Newbury.

John Brazendale
Chair: Open Studios WBNH

THE GAFA ARTS COLLECTIVE PRESENTS

Richard Wagner's Ring Cycle in Concert

RingGafa

THE POWER OF LOVE OF POWER



Das Rheingold Oct 30,
Die Walküre Nov 6, **Siegfried** Nov 13,
Götterdämmerung Nov 20, 2021

Performed by an iconic cast of Wagnerian
singers from across the globe, and the
Rosenau Sinfonia conducted by Maestro
Stephen Anthony Brown.

St Mary's Church
Putney High Street
London SW15 1SN

GAFA
ARTS COLLECTIVE

www.gafa-arts-collective.com
For tickets & information

www.newburyspringfestival.org.uk
box office 0845 5218 218

