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THE CERNE ABBAS MUSIC FESTIVAL 2003

The Thirteenth Festival will be the first in the Incumbency of our new Vicar, Canon Karen Curnock, who was installed earlier this month. We give her, and her husband Robert, a warm welcome and hope that they will soon be devotees of the Gaudier Ensemble. I know they are looking forward to meeting what has become, over the years, a large and happy Festival family.

Canon Ray Nichols

Welcome to this year's Festival.

The planning of each Festival begins immediately after the last one ends with ideas coming from performers and audience alike. It is a huge pleasure to try and put together programmes which are, hopefully, attractive, varied and challenging. The many requests we now receive from the audience show us how many composers and works we have still to feature in future years. We are playing many pieces for the first time this year and I am delighted that we have finally managed to present Mendelssohn's Octet and to continue the late night tradition with a programme of entirely 20th century works from Hungary.

Mendelssohn, Bartok, Veress, Kodaly, Rheinberger, Delius and Holbrooke have never been programmed here before and we are very excited about the premiere of Carlo Crivelli's new piece written especially for the Festival.

The whole Gaudier Ensemble has been rehearsing here since the beginning of the week and we are delighted that many old friends are joining us for the Mendelssohn performances. As I have often stated in the past, Cerne Abbas is the musical 'home' of the Ensemble and we are extremely grateful to our welcoming hosts, fantastic organisers and to those who allow us to use this wonderful church which becomes our rehearsal room and concert hall each year.

Richard Hosford

Rheinberger Nonet for Wind and 1839-1901 Strings in Eb Major, Op. 139

1. *Allegro* 2. *Menuetto: Andante-Trio*
3. *Adagio molto* 4. *Allegro*

Rheinberger was born in Vaduz in the principality of Liechtenstein. From the age of five he had lessons in theory, piano and organ. At seven years of age he was appointed organist at Vaduz parish church. He became a notable German organist and composer, famous mainly for his 20 organ sonatas. He was skilled in the art of development and a master at writing canon and fugue. (Canon is a contrapuntal device where one melody is repeated by another instrument before the previous instrument has finished. Fugue, another contrapuntal composition, is written for a set number of instruments, three or more. All the entries in fugue imitate each other).

Unfashionably for his time, Rheinberger showed a fondness for Bach. In his string quartet op 147 the fugue subject is an imitation of a cuckoo clock.

He became professor of piano at the Conservatory in 1859. In front of students he created a sensation by transposing Wagner's Flying Dutchman at sight. Hans von Bulow re-organised the Conservatory, Rheinberger became professor of organ and composition with increasing distinction. Rheinberger's interest in Bach is also evident in the structure and spaciousness of his compositions. He became a pronounced anti-Wagnerian. His works display a mastery of polyphonic techniques. There is a compact and logical coherence of structure and rich creativity in his melodies. He wrote no programme music but had a conservative harmonic style which was very refreshing and in contrast to the excesses of Liszt, Wagner and Reger. Having been an "enfant terrible" as a child, when he publicly accused a Bishop of singing out of tune and later was caught burning

some Cathedral manuscripts, saying that the music was far too dreadful ever to be sung, as an adult he lacked confidence.

Spohr and Franz Lachner wrote nonets in 1813 and 1875; Rheinberger's nonet of 1885 has a serenade-like quality to it, a very attractive work. It's a gay, charming, tuneful and attractive piece. It is expertly crafted and shows a perfect understanding of the instruments and their capabilities.

Weber Quartet in Bb Major for 1786-1826 Piano and Strings, Op. 76

1. *Allegro* 2. *Adagio ma non troppo*
3. *Menuetto: Allegro* 4. *Presto*

Weber was a German composer, conductor and pianist. His education was sporadic and erratic due to his father running a travelling theatre company. He did manage some lessons from Michael Haydn and Vogler, the latter being Schubert's walking companion in the mountains. Weber wrote German Romantic Opera of which one, *Der Freischutz*, had lasting international success. Weber worked at various courts in Germany. He also toured with the clarinettist Heinrich Bärmann for whom he wrote some of his finest concertante works. All his life he wrote opera and thereby developed a fine orchestral understanding. Weber would experiment with original registers, unusual combinations to form textures that were subtle, yet clear. He influenced composers as different as Berlioz, Mahler and Debussy. Weber's piano, violin, viola and cello quartet in Bb major is blessed with a serene and sunny character. The first allegro begins with a lively theme on the piano which is duly answered by the strings. There is then an unsettled section which leads to a beautiful second subject, again starting with the piano and taken over by the strings. The piano then weaves a melody around the

strings. The development is a delight and is followed by a gem of a melody for the viola, unfortunately not repeated.

The Adagio opens serenely, becomes very agitated on the cello, the Italian markings being "più moto e con fuoco"; the calmer section then returns.

The minuet is restless with a more restrained trio, including a country-dance tune for the cello. A splendid fugue forms the vigorous opening of the final presto. As a whole the finale is a little operatic.

INTERVAL

Mendelssohn Octet in Eb Major 1809-1847 for Strings, Op. 20

1. *Allegro moderato ma con fuoco*
2. *Andante* 3. *Scherzo: Allegro leggierissimo* 4. *Presto*

Mendelssohn was the grandson of the well-known Jewish philosopher Moses Mendelssohn. Within the family there was a strong commitment to learning, an appreciation of the arts and a very disciplined life, owing much to Jewish tradition. The family converted to Christianity, on which occasion Felix Mendelssohn was given a copy of Bach's St Matthew Passion as a confirmation present from his Godfather. It was a gift he was to enjoy and revere for the rest of his life.

In his youth, Mendelssohn travelled much, seeking the best teachers and different styles of composition. His letters home make delightful reading. He was also a member of the new group of composers who loved hill and mountain walking; before mountains had been feared and were thought to be unassailable. It is true that as he was supported by his banker father, Abraham, Felix Mendelssohn never had to count the

pfennigs, but the impulse and the ability to excel took him to the top of most of the enterprises he attempted.

He wrote the Octet when he was only 16 years old. Octets for wind had been popular since Haydn's time. With Spohr's double string quartet, one quartet answered the other. With Mendelssohn, the octet for strings was the first of its time. Each of the eight instruments had justice done to it although the seconds are not given quite so much prominence as the firsts. The first violin part has the bravura of a concerto. The sea of sound that surges through the octet is very powerful, achieving an orchestral tone at times, though there is no lack of delicate and soft passages. The extraordinary freshness of invention is a never-failing source of delight. Never is the melody obscured by ornamentation. The first movement is *Allegro Moderato ma con fuoco*. It is a vigorous theme, followed by a fanfare that leads to the second subject. The Development is very skilful. There is much variation of string grouping. The Recapitulation contains many subtle variants: the coda (tail piece) has entered history books for its brilliance.

The Andante is well ornamented, tinged with melancholy, though the middle section is lively. There is some sensitive modulation of key.

The *Allegro leggierissimo* is played staccato and pianissimo throughout. It is so light, some describe it as a phantom scherzo. Fanny Mendelssohn (sister) said it could only be properly heard by someone on a broomstick. The *Presto* is a fugue introduced by viola and cello. There is a mention of the *Scherzo* theme before the effective coda finishes a glorious work.

Friday 25th July 7.00pm

Crivelli New Work for Wind and Strings (World Premiere)

Carlo Crivelli was born in April 1953 in Rome. He studied in L'Aquila, a mountainous small town in the Apennines. So far he has been a productive and well-appreciated composer, whose output has been mainly in writing scores for films.

This work has been specially commissioned for the Gaudier Ensemble by Eileen and Graham Lockwood to mark their 40 years of marriage and a long period of admiration for the ensemble.

Weber Quintet in Bb Major for 1786-1826 Clarinet and Strings Op. 34

1. *Allegro* 2. *Fantasia: Adagio ma non troppo* 3. *Menuetto: Capriccio (Presto)* 4. *Rondo: Allegro giocoso*

The Quintet was written from 1811-1815, finished in Munich at the home of Bärmann, for whom it was written. The Clarinet dominates the work, far more so than in Mozart's Clarinet Quintet. The latter sounds like chamber music, whereas the Weber sounds like a concerto, particularly so in the opening *Allegro* whose principal subject is rather military in character and gives the impression of agitation. The short *Adagio ma non troppo*, called *Fantasia*, has a delightful melody, but again the clarinet has so much virtuoso playing that other parts inevitably get a little obscured. The Minuet is evenly paced, with a degree of fun, whilst the Trio is tuneful and a little slower in tempo. The Finale Rondo has a noted second subject with dramatic rhythm.

INTERVAL

Mendelssohn Octet in Eb Major

Comments are under the notes for Thursday evening.

Friday 25th July at 9.45pm

Ligeti Born 1923 Six Bagatelles for Wind Quintet

1. *Allegretto con spirito* 2. *Rubato: lamentoso* 3. *Allegretto grazioso* 4. *Presto ruvido* 5. *Adagio mesto* 6. *Molto vivace: capriccioso*

Gyorgi Ligeti was born in Transylvania in May 1923. He studied with Veress at the Budapest Academy of Music. He returned in 1950 to teach counterpoint. As a student he had begun to question ideas in composition but none of this could be published or performed under Stalin. In 1956, with the downfall of the liberal revolution, he left for the West and went first to Cologne to study with Stockhausen. He studied and listened

for a year, being particularly fascinated with Webern where he found excessive emotion very tightly packed. The average length of a Webern composition is under two minutes. Ligeti worked on electronic pieces and loved the lack of measured rhythm. In 1958-59 he introduced orchestral clusters. Clusters have been described as a cloud drifting through different regions of colour, harmony and texture, whether in the form of sustained notes or, what Ligeti called micropolyphony, consisting of dense canons written at the unison. Ligeti was also interested in mensuration of the 14th century where lines move at different speeds and are not separately identifiable. With Ligeti, 19th Century sound and rhythm is definitely out.

Kodály Duo for Violin and Cello 1882-1967 Op. 7

1. *Allegro serio ma non troppo*
2. *Maestoso e largamente ma non troppo lento* 3. *Presto*

Kodály composed from childhood onwards. In 1900 he went to Budapest to study modern languages and music. He took his D.Phil in 1906 with a dissertation on Hungarian folk music and from that time began to collaborate with Bartók in collecting folk songs. Like Bartók he was created Professor at the Budapest Academy in 1907. All his important chamber music was written before 1920.

Kodály's early works are not unlike Bartók's of the same period. Both composers were successful in their strivings to create a Hungarian style based on folk music. Kodály was more conservative than Bartók and his music developed at a slower pace. After writing *Psalmus Hungaricus*, scored for a boys' choir, Kodály's interest in music for education flowered. He was the principal mover in establishing the school music curriculum, which ensured that every child learned to sing at sight. He wrote an enormous quantity of choral music and exercises for children and for amateurs.

Veress Sonata for Clarinet 1907-1992 Oboe and Bassoon

1. *Allegro giocoso* 2. *Andante*
3. *Grave-Allegroissimo*

Veress was a Hungarian born Swiss composer and teacher. He studied with Bartók and Kodály and consequently became interested in folk song. When the Communists marched into Budapest, he fled to Switzerland and settled in Berne. His early music has a Hungarian folk song idiom to it. The style

is tightly-knit and he occasionally uses the 12 tone technique, i.e. each of every twelve semi-tones is of equal importance.

Bartók 'Contrasts' for Violin, 1881-1945 Clarinet and Piano

1. *Verbunkos (Recruiting Dance)*
2. *Pihenő (Relaxation)* 3. *Sebas (Fast Dance)*

Bartók was Hungary's greatest composer, also a fine pianist and diligent student of folk music. He had great admiration for Bach and Beethoven, but his prime interest was contemporary music. He studied in Budapest and to this day there are delightful photographs in the Institute of Bartók - usually serious - with his old friend Dohnányi looking relaxed and full of fun.

Early compositions obviously contain real Hungarian folk song (not just a gypsy tune as heard by Liszt or Brahms). He also had a passing interest in Schoenberg and atonality (without key).

By 1923, Bartók was an established international figure. He toured Europe and America as a concert pianist, but also kept on with his work in Budapest. One of his interests was to find how many variants there were to one folk song. It is possible that this contributed to the extensive variation technique he developed e.g. the 3rd string quartet of 1927. Although he managed to escape to America in 1940, he soon found himself missing his like-thinking friends. He became depressed by the horrors of the war and spent his last years alone and lonely. Only three works come from this period; the marvellous Concerto for Orchestra of 1943, Sonata for unaccompanied violin and the 3rd Piano Concerto of 1945. A viola concerto was left in sketches.

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Saturday 26th July at 12.00 noon Children's Concert

The Gaudier Ensemble will introduce the concert which will include a performance of *Ferdinand the Bull* for Violin with music by Alan Ridout and Roald Dahl's *Dirty Beasts* for Piano and Wind with music by Martin Butler.

Narrator: Simon James. Simon's narration work with the Gaudier has included *Peter and the Wolf*, *Little Red Riding Hood* and *Sleeping Beauty*. Simon made the first broadcast of *Dirty Beasts* on Radio Three.

Saturday 26th July at 7.30pm

Delius 1862-1934 **Intermezzo from Fennimore and Gerda for Flute, Oboe and Strings.**

Delius was the son of a German wool merchant who had settled in Bradford, Yorkshire. Delius was coerced into entering the family business, but became a failure. He was sent to Florida to manage an orange plantation, which he neglected. He then went to Leipzig to study music and was befriended by Grieg. He settled in Paris, where he counted Gauguin, Munch and Strindberg amongst his friends.

Delius's earliest compositions were songs, chamber music and orchestral pieces. He then moved to writing opera. Only two were produced in his lifetime. In 1903, he married the artist Jelka Rosen who is one of the 20th Century's unsung heroines. She nursed Delius for the final ten years of his life, when he was blind, paralysed and incorrigibly bad-tempered. From 1928 Eric Fenby became amanuensis to Delius.

Delius's compositions have instantly recognisable characteristics. His best known works are his exquisite and sensuous orchestral idylls. His melodies are artistic, strictly defined with an expressive and wide emotional range. His harmony is full of dominant discords, secondary 7ths and chromatic (semitone by semitone) harmony. The Walk to the Paradise Gardens from his opera *A Village Romeo and Juliet* is a must for

anyone interested in Delius.

The Intermezzo from his opera Fennimore and Gerda was written in 1909-19 and produced in Frankfurt in 1919. Sir Thomas Beecham championed Delius's works from the early 1900s onwards. On one occasion in Paris, Beecham hired a taxi and motored down the Grez-sur-Loing in seeking the company of Delius. In typical Beecham style, he kept his taxi driver waiting for eight hours.

Joseph Holbrooke 1878-1958 **Quintet for Bassoon and Strings**

1. *Allegro Moderato* 2. *Andantino Cantabile* 3. *Con Brio*

Holbrooke was an English composer who studied with Conder at the Royal Academy of Music and was strongly influenced by Wagner and Richard Strauss. He wrote mainly for the stage, the orchestra and chamber music. He was obsessed with the works of Edgar Allan Poe. He was untiring and generous in promoting the works of other English composers in his many recitals. There is an exuberant versatility in his compositions. Many works have been performed. He wrote in abundance and much of his music is still in manuscript.

Mozart **Quintet in Eb Major**
1756-1791 **for Piano and Wind K452**

1. *Largo-Allegro moderato* 2. *Larghetto*
3. *Allegretto*

Mozart is probably the most beloved of all the 'classical' composers. Undoubtedly he was a child prodigy; not many children compose at four years, write their first symphony aged 7-8 years old and continue to their first opera aged 11 years. He may have died young, but he accomplished far more than most other composers. He was born in Salzburg and travelled in Germany, Austria, Paris, London and later Italy, to find the best teachers, see what was going on and sell his own talents. He settled in his hometown by 1772, by this time a complete master in most types of composition. One of his earliest masterpieces was the Exsultate Jubilate composed for the principal castrato in Lucio Silla. In Salzburg his employer, Archbishop Collonredo, was authoritarian; Mozart was literally a servant of the court. In one letter home, he wrote, with satire, that at least he had been placed higher than the cook. A turning point in his life came when Mozart and his mother made a tour to include Mannheim and Paris in 1777-1778. The Elector, Carl Theodor, kept one of the finest orchestras in Europe. In Mannheim Mozart heard the woodwind and especially the clarinet played as they had not been played before.

Eventually Mozart was given leave to move to Vienna; he married Constanza Weber and made a living by solo performance, music lessons and composing. Family expenses constantly exceeded income. The last year of his life 1791 was astonishing. Although Mozart's health was poor he produced two superb string quintets, his last piano concerto, the clarinet concerto, some masonic music and two operas. In six weeks he wrote the last three symphonies and,

finally most of the Requiem - to be finished by Süßmayr.

Mozart wrote the Eb Piano and Wind Quintet in 1784 for Piano, Oboe, Clarinet, Bassoon and Horn. It was included in a subscription concert along with two of his piano concerti. Mozart wrote to his father saying it was his best composition yet.

The Quintet begins with a slow introduction. The piano leads with the wind skilfully interweaving. Both first and second subjects are introduced by the piano and answered by the wind. There is a normal development and recapitulation, if one can call normal the fluttering sounds, the perfect counterpoint and sheer delight such music brings. The slow movement is stately with a melting few bars for clarinet accompanied by piano arpeggio. It might not be Mozart's finest slow movement, but nevertheless it is beautiful and satisfying. The Quintet ends with a Rondo, supposed to be ABACA in form. Naturally Mozart found it impossible to have less than a host of pure silver tunes, all dancing for sheer joy and exuberance.

INTERVAL

Dvořák **Quintet in G Major**
1841-1904 **for String Quartet and**
Double Bass Op. 77

1. *Allegro con fuoco* 2. *Scherzo*
3. *Poco andante* 4. *Allegro assai*

Dvorak was a Czech composer whose parents strove to give him as good an education as they could afford. He studied organ and had lessons in theory and figured bass. He played both organ and viola in Prague from 1857 onwards, playing in the theatre orchestra where he had a good grounding in French Grand Opera, operetta and the operas of Verdi and Mozart. He wrote a lot of Church Music in his early years. He

was awarded an Austrian state stipendium and with the easing of finances was able to write his 3rd and 4th symphonies, also his G Major String and Double Bass Quintet. On the advice of Brahms, who had sat on the Austrian State Stipendium Committee, Berlin publishers took on a set of Moravian Duets and the Slavonic Dances. This proved a turning point in Dvorak's life. He then came to England where he was well received on a concert tour. Several of his masterpieces were written for the English Music Festivals. In 1892 he went to America and became Director of Music in New York.

Characteristics of Dvorak's music include some experimentation, love of classical form, symmetrical melodies and fairly conservative harmony. He rarely quotes from folk song, though he will allude to it.

He and Smetana were joint creators of the modern and consciously national school of Czech music where they hoped to encourage composers that were Czech in spirit, subject matter and expression.

The Quintet for strings and double bass was written in 1875 and is an independent and glowing work. It should be opus 18, but the publishers wanted it to appear a mature work. The style of the first and last of four movements is light and resembles an operatic overture. The Scherzo is captivating with delightful rhythm and original ideas. The Andante shows the depth of spirit to be found in slow movement form.

This concert is given in memory of Margaret Spooner.

Sunday 27th July at 12.00 noon.

Weber
1786-1826

Trio in G Minor
for Flute, Cello
and Piano. Op. 63

1. *Allegro moderato* 2. *Scherzo: Allegro vivace* 3. *Andante espressivo* ('Schäfers Klage') 4. *Allegro*

Weber was a German conductor, composer and critic. Despite an erratic childhood, Weber had written his first opera by the time he was 13 years old. He held various German court positions. As an adult, he supported the Romantic Movement with a series of articles and reviews, pleading for the formation of an indigenous German Opera, free from Italian influence. When he was appointed Director of Opera in Prague in 1813, he was to bring about reform that included greater attention

to the orchestra, more careful rehearsal for the singers as dramatic artists and a greater emphasis on culture and scenery. He wrote of the German ideal, "namely a self-sufficient work of art in which every feature and every contribution by the related works of art are moulded together in a certain way and dissolve to form a new art". Weber then moved on to Dresden for another clean sweep. The Trio for piano, flute and cello goes back to 1813 for the slow movement whilst the remainder was finished on holiday in 1819. The first movement begins with a sombre and tense first and second subject, the latter having a question and answer form. The Scherzo in A minor has two sections, the second in the major key and is not unlike a Ländler. The concise Andante bears the inscription "Shepherd's Lament". The Finale begins with a stirring theme

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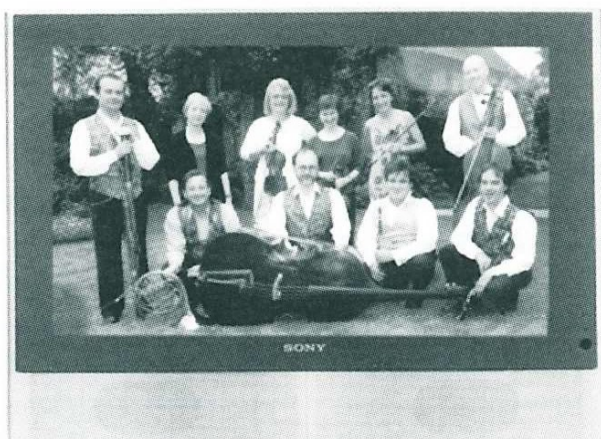
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Mozart
1756-1791

Quintet in G Minor
for 2 Violins, 2 Violas
and Cello K516

1. Allegro 2. Menuetto: Allegretto
*3. Adagio ma non troppo 4. Adagio-
allegro*

The Quintet was composed in 1787. H C Robbins Landon describes the work as a "mirror of Mozart's personal tragedy: the greatest musical genius of his day becoming misunderstood and even rejected". With the Quintet Mozart divided his group into two: the first Viola taking the bass line in one group and the second Violin taking

the melodic line in the second group. The opening theme is intense and chromatic followed by an impassioned second subject; both are in the tonic key. The development is given mainly to the second theme. The second movement, a minuet, again chromatic with harsh syncopated accents, melts into the lyrical trio. The third Movement, con sordini, (with mute) is an adagio in Eb major of extraordinary richness and depth and spirituality. It is followed by a second Adagio that is sober, making full use of Mozart's tragic key of G Minor, leading to the finale, a sonata-rondo, mainly in the key of G major.

Sunday 27th July at 7.30pm

Golterman **Souvenirs de Bellini for**
Cello and Double Bass

Beethoven **Quintet in Eb Op. 4**
1770-1827 **for Strings and Wind**
arranged by Ulf-Guido Schafer

Lento-moderato-lento-allegro

Golterman made an arrangement of Bellini themes. Bellini (1801-1835), an Italian composer, was invited to compose an opera for La Scala in Milan and duly presented a romantic tragedy, *Il Pirata*, the first of many collaborations with the poet Felice Romani. Bellini's characteristics included great expression in his melodies, the absence of conventional pyrotechnics and importance given to recitative. His greatest success was probably his opera *Norma*, produced at La Scala in 1831. Some consider his soprano aria "Casta diva che in argenti" one of the exquisite gems of Italian song. Bellini helped to give the bel canto tradition a more natural expression.

1. Allegro con brio 2. Andante
3. Menuetto: Piu Allegro-Trios 1 and 11
4. Presto

This Quintet, obviously a very early work, was originally an Octet arranged as a Quintet. If one remembers Beethoven's early piano sonatas, early as they are, they are not immature. In these early works one can hear the influence of Haydn rather than Mozart; Mozart was contrapuntally perfect, Haydn was not and Beethoven's counterpoint was far from perfect. Beethoven also learned from Haydn the fun of giving little solos to different instrumentalists. He learned about sforzando, forced tone, and how attractive it can be, especially if produced on a weak beat. Beethoven enjoyed being adventurous with rhythm, irregular phrasing and surprise in his choice of key. He learnt to speed up the stately minuet so that it became a scherzo, one in the bar and a romp. In

these early compositions Beethoven was also fast learning about his own gifts, his talents and his firm belief that what he was doing was right, hence the wonderful sense of determination and power that impels one to listen.

INTERVAL

Brahms Quintet in F Minor for 1833-1897 Piano and Strings, Op. 34

1. Allegro non troppo 2. Andante: un poco adagio 3. Scherzo: Allegro 4. Poco sostenuto-Allegro non troppo

Twenty four pieces of chamber music have survived from Brahms, about one quarter of what was originally written. Brahms took extraordinary pains all his life to destroy any music that he felt was inadequate. As a result it is difficult to know how he composed. Did he write many sketches, as Beethoven had? Was it all in his head before starting, as with Mozart? He certainly did not dabble on table-cloths and shirt-cuffs as Schubert had. The connection between form and instrumentation becomes more intimate as Brahms's mastery grows. There was an astonishing maturity in his early B major trio. Brahms's immense talent for counterpoint and his close friend Joachim's

very fine ear inevitably led to themes that were manageable and resourceful. Joachim, a violinist, was shown all Brahms's manuscripts in the early years, long before they reached a publishing house.

Brahms's F minor quintet for piano and strings is probably the zenith of his early compositions. It was originally written as a string quintet with two cellos - like Schubert's - instead of the more usual two violas. It was then arranged as a sonata for two pianos, which gave the work wonderful power and clarity. The final metamorphosis was for piano and strings.

The strings are particularly welcome at the beginning of the coda of the first movement. The slow movement is broad, lyrical and has an ABA form. The Scherzo is thunderous, the form and modulations follow that of Beethoven's C minor 5th Symphony. The Trio is large and triumphant with an AB binary melody in the major. The finale follows that of the A major quartet, a big binary movement with the development section missing. There is considerable development in the recapitulation. Schubert often seems to be guiding the pen in this work.

The Gaudier have delighted Cerne Abbas audiences for many years. Each year there is often one piece where we feel that we have heard an intimate and definitive performance. It is possible that the Brahms this year will receive this distinction.

The Gaudier Ensemble



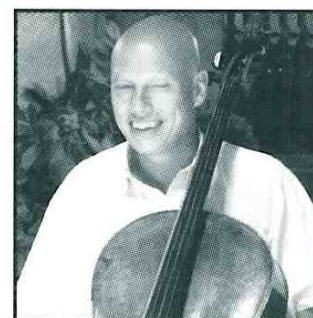
Marieke Blankestijn (Violin) was born in the Hague, Holland. At the age of 18 she went to Salzburg to study with Sandor Vegh where she also won the International Mozart Competition. She has performed and broadcast as a soloist with most of the leading Dutch orchestras. Since 1992 she has lived in London and has led the Chamber Orchestra of Europe, performing and recording as soloist and Director on many occasions. She regularly appears as a guest leader with the English Chamber Orchestra and the Orchestra of the Age of Enlightenment.



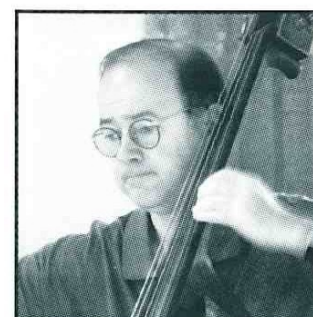
Lesley Hatfield (Violin) has been leader of the Ulster Orchestra since 1995, appearing regularly with them as soloist and director. She also receives regular invitations to guest lead other orchestras. Her chamber music and solo repertoire is wide and she will shortly record John Casken's 'Après un Silence', which was written for her in 1997. She lives in County Down with her husband and two children (aged 5 and 4) and in her spare time tries to keep her garden under control.



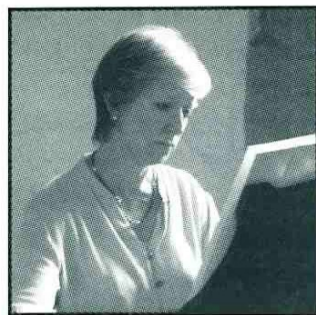
Iris Juda (Viola) was born in Holland and studied with her father Jo Juda and Herman Krebbers. She sang in a cabaret group before she moved to Salzburg to study with Sandor Vegh. She then joined the Hanson String Quartet in London and played with English chamber groups including the Nash and Endymion Ensembles. She is also a founder member of the Chamber Orchestra of Europe. She now lives in the mountains near Salzburg with her husband and two children and plays in an Austrian folk music group. Her hobby is sailing.



Christoph Marks (Cello) was born in Germany. After several years as principal Cello in the Chamber Orchestra of Europe, he joined the Norddeutsche Rundfunk Orchestra in Hanover as Solo Cellist. He performs and records as a chamber musician in various countries and in 1999 received the Deutscher Schallplattenpreis. In March 2002 he gave a successful masterclass together with Herman Krebbers. He also very much enjoys coaching chamber music. He frequently appears as guest solo-cellist with major German orchestras.



Stephen Williams (Double Bass) Following studies at the Guildhall School of Music and Drama, Steve played with the Royal Philharmonic Orchestra for three years and in 1987 was appointed Principal Bass with the English Chamber Orchestra. He is a founder member and Principal Bass with the Britten Sinfonia who have recently undertaken projects with Angela Hewitt and Evelyn Glennie. Steve is a regular guest with chamber ensembles having recently worked with the Manderling and Alberni quartets, the Haffer Wind Ensemble, the ECO Ensemble and Britten Sinfonia Soloists.



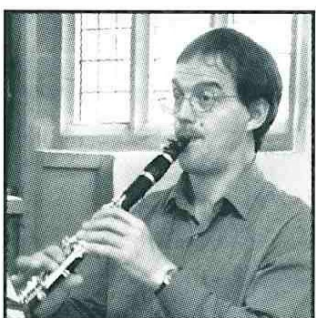
Susan Tames (Piano) has been busy as usual with the Florestan Trio, with solo engagements and with writing for The Guardian. Her year had two highlights: she made a CD of three Mozart piano concertos with the Gaudier for release at the end of this year and she finally completed her first book of essays and diaries about chamber music and performing; provisionally entitled 'Beyond the Notes' and to be published by Boydell and Brewer at the start of 2004.



Jaime Martin (flute) was born in Santander, Spain and studied in Madrid and Holland. He has made numerous recordings of Solo and Chamber music repertoire. He now lives in London and is Principal Flute with the Academy of St Martin-in-the-Fields and the Chamber Orchestra of Europe with whom he regularly appears as a soloist. In 2002 he became Principal Flute of the English National Opera. He is a Professor at the Royal Academy of Music.



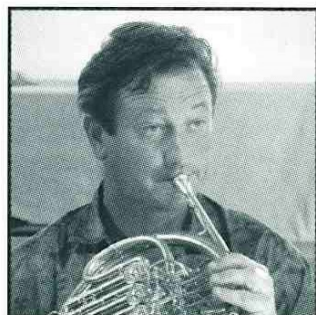
Douglas Boyd (Oboe) Dougie's career has continued to tilt towards conducting. As well as his position as Principal Conductor of Manchester Camerata, he has been appointed Associate Conductor of City of London Sinfonia. After 21 wonderful years, he finally hung his boots up from the Chamber Orchestra of Europe. Dougie is still playing the oboe, however and Cerne Abbas continues to be a special place, not only to play his instrument, but to make chamber music with friends, players and audience alike.



Richard Hosford (Clarinet) was born and brought up near Milton Abbas in Dorset. He is now Principal Clarinet of the Chamber Orchestra of Europe and the BBC Symphony Orchestra with whom he has frequently appeared as soloist. He has performed all the major works for wind ensemble with the COE Wind Soloists and has performed and broadcast as a guest with many leading chamber ensembles. Since 1998 he has been the clarinetist of the Nash Ensemble touring throughout the UK, USA and Europe. He teaches chamber music and is a professor at the Royal College of Music.

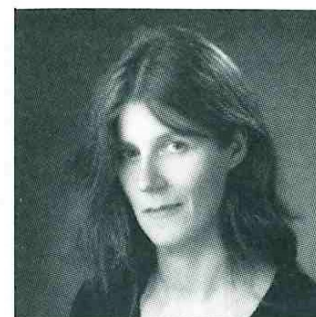


Robin O'Neill (Bassoon) After studying at the Guildhall School of Music and Drama he became a founder member of the Chamber Orchestra of Europe before becoming Principal Bassoon with the English Chamber Orchestra. He has made sixteen CDs of solo and chamber music with Decca, Phillips and Hyperion. Robin has a parallel career as a conductor and recent appearances include the festivals at Windsor, Chelsea, Eton and Boxgrove. He is currently Principal Bassoon with the Philharmonia Orchestra and a professor at the Guildhall School of Music.



Jonathan Williams (Horn) studied in Manchester with Sydney Coulston. He is Principal Horn of the Chamber Orchestra of Europe and has recorded and performed as soloist with them on many occasions. He also works with 'Orchestra Città Aperta' in central Italy which is dedicated to interesting collaborations between composers and different media; film, theatre, dance and the visual arts. He is also a member of the Cagliari Teatro Lirico.

Guest Players



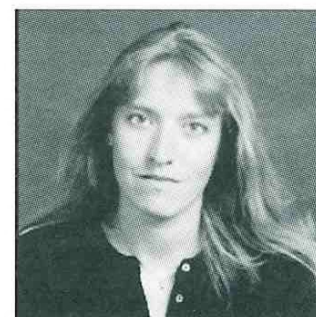
Elizabeth Wexler (Violin) started playing the violin at the age of seven. After her time at the Royal College of Music in London she continued her studies in Tel-Aviv with Felix Andrievsky and later at the Mozarteum in Salzburg with Sandor Vegh. As a founder member of the Chamber Orchestra of Europe she has performed and recorded with many of the leading conductors and soloists of today. She was a member of the Raphael Ensemble from 1982-95 and the Nash Ensemble from 1995-2002.



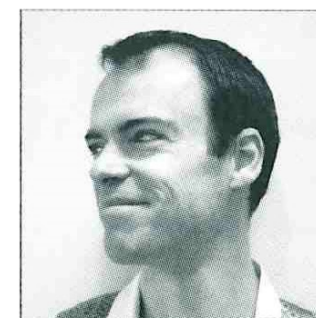
Ulrika Jansson (Violin) was born in the Swedish harbour town of Vastervik and studied in Stockholm and Freiburg. During the eighties she was leader of the genre-swapping string quartet "Sophisticated Ladies" which was well known for its arrangements of Rock and pop songs as well as its interpretations of the more serious repertoire. She became a member of The Chamber Orchestra of Europe in 1985 and has been Co-Leader of the Swedish Radio Symphony Orchestra for seven years.



Douglas Paterson (Viola) was Co-principal Viola of the Chamber Orchestra of Europe. He now plays mainly with the Schubert Ensemble of London, performing and recording much of the repertoire for piano quartet and quintet. Last year he toured Europe, Japan and America performing Mozart piano quartets with Alfred Brendel. Douglas also runs the family dairy and arable farm in Hampshire.



Sally Pendlebury (Cello) is a member of the Vellinger String Quartet. She studied at Guildhall School of Music and Drama with Stefan Popov and went on to study with Johannes Goritzki in Dusseldorf and Laurence Lesser in Boston. She has been a member of the Chamber Orchestra of Europe for many years.



Simon James (Narrator) Since *Little Red Riding Hood* triumphed over the Wolf (over a year ago now - how times fly), Simon has told the tales of *Jemma's Journey* and *Abi's Adventure* on a CD of stories and songs for very young children, and recently narrated *The Soldier's Tale* (Stravinsky/Ramuz) at Somerset House with soloists from the Philharmonia Orchestra under the baton of Robin O'Neill. When not telling other people's stories, he is writing his own.