

CERNE ABBAS
MUSIC FESTIVAL
2016



with
THE GAUDIER ENSEMBLE

welcome to

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MUSIC FESTIVAL
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PATRON: THE LADY DIGBY

WELCOME

Welcome to the twenty-sixth Cerne Abbas Music Festival. The Gaudier Ensemble and old friends have been rehearsing in Dorset for the past week, renewing their musical friendships and enjoying the unique atmosphere and hospitality that Cerne Abbas has provided for a quarter of a century! Chamber music calls for particularly intimate and intense conversations between musicians and the opportunity for us to spend time each year exploring this repertoire in such perfect conditions has made the Festival a very special week in our musical lives.

Having celebrated our twenty-fifth Festival last year playing music of enormous variety across many centuries, and perhaps stretching the phrase 'chamber music' to its limits, we felt that we would like to return to the origins of the genre with great works from the early Classical to the late Romantic periods. This is in addition to the Baroque festivities in the first concert. I am delighted that Bob Philip will be delving into the origins of the Classical style and he will, I am sure, give us much to dwell on as we listen to well- and lesser-known composers from this era.

Our Coffee Concert on Saturday morning is a fresh venture which should be entertaining, informal and fast-paced. It is intended for all Festival-goers, but we are also hoping to entice some audience-members who may never have experienced a chamber concert before. Please do encourage anyone you may know to come along. Classical music can have a stuffy and elitist image to some. Without any desire for the dubious 'dumbing down' that sometimes seems to be the solution from large Arts organizations, I do believe that the experience of concert-going should become less forbidding for new audiences – always without compromising on standards or the need for musicians and audience to really listen and engage! We are offering some cheaper tickets for all concerts to students and school age children and I hope very much that we will be welcoming some new members to our audiences as a result.

Music festivals, large and small, rely on numerous dedicated helpers and enthusiasts behind the scenes. We are extremely lucky to have so much expertise in Cerne Abbas and beyond. This is all given voluntarily and we could not begin to mount such a venture without them. The hospitality and use of the wonderful St. Mary's Church is also vital and much appreciated. The Friends and Benefactors too, keep us financially secure as well as providing the commitment that enables us to plan for the future.

Next year's Music Festival will take place in early summer (confirmed details will appear on the Festival website). Plans are already taking shape for another varied Festival with The Gaudier Ensemble, guests and music students participating. I do hope you enjoy our concerts this year, and thank you for your continuing support.

Richard Hosford

ACKNOWLEDGEMENTS

The Festival organizers and members of The Gaudier Ensemble wish to express their appreciation to the many hosts and helpers who have given so generously of their time and hospitality to make the Festival such an enjoyable occasion, and to the Reverend Jonathan Still and the PCC for the use of St. Mary's Church. We wish to acknowledge with gratitude the following Benefactors: The Lady Digby, Dr S Bakker, Dr E Balbinski, Mr and Mrs R Brooks, Mrs S Greening, Mr J Hosford, Mrs J Mason, Professor C Tisdall and thirteen others who wish to remain anonymous. The Steinway grand piano has been made available by the Dorset Musical Instruments Trust and the staging provided by Hosford Farms. It is the generosity of all our Benefactors, Sponsors, Friends, Hosts, Supporters and Helpers that enables us all to enjoy such a feast of music at such reasonable prices. Thank you all.

ORGANIZERS

The whole of the Festival is organized and managed by a group of dedicated volunteers who live in and around Cerne Abbas. Under Richard Hosford's leadership the organizing group are David and Gill Dillistone, Bob and Sue Foulser, Noel Hosford, John Lee, Guy Mawer, Elizabeth Merry, George Mortimer, Peter Neal, Piers Rawson and Jill and Richard Warren. Cover image, illustrations and design by Piers Rawson.

CERNE ABBAS MUSIC FESTIVAL



Photograph: © courtesy of Piers Rawson

HISTORY OF THE FESTIVAL

In 1991 The Gaudier Ensemble's clarinettist Richard Hosford, Dorset born and educated, and the late Canon Ray Nichols, then resident in the village, collaborated to create the Festival. Richard's aim was to create a festival with an informal atmosphere and the highest possible artistic standards. In Cerne Abbas he found both the attractive venue he sought and, equally importantly, somewhere the musicians could be together, be part of the community, and perform the music they wanted to play.

Arriving from across Europe, the members of the Ensemble stay with hosts in the village and enjoy making music with old friends in the wonderful acoustic of St. Mary's Church.

EMERGENCY EXITS

In the event of the need to evacuate the church there are two exits: the South door, which is the entry door, and the West door, to the left when facing the stage, which is clearly marked 'Fire Exit'. Please make your way to the nearest exit, do not rush, and when outside keep well clear of the building to allow other people to make an unimpeded exit.

MOBILE PHONES

May we remind everybody to turn off mobile phones or switch them to a silent setting during the concerts.

BECOMING A FRIEND OR BENEFACTOR OF THE FESTIVAL

Due to limited space in St. Mary's Church, there is a waiting list to become a Friend (Annual Subscription is £25 per year). Forms are available at the entrance to the Church if you wish to find out more about the benefits of becoming a Friend and/or register to go onto the Waiting List. If you wish to become a Benefactor, please speak to Sue Foulser during the interval or after the concert, or make contact with her by post via the Festival Office or by email to: friendssecretary@cerneabbasmusicfestival.co.uk.

WEBSITE

The Website for the Festival at www.cerneabbasmusicfestival.co.uk has details of the history of both the Festival and The Gaudier Ensemble, concert programmes, the musicians, a seating plan, ticket booking form, how to become a Friend or Benefactor and much more. There is a dedicated 'Latest News' page for updated information and announcements.

CONCERT INTERVALS LAST FOR TWENTY MINUTES

THURSDAY SEPTEMBER 1ST

7.30 P.M. EVENING CONCERT

George Frideric Handel (1685-1759)

Trio Sonata in G major, Opus 5, No 4, HWV 399



Allegro

A tempo ordinario – Allegro, non presto

Passacaille

Gigue: Presto

Menuet: Allegro moderato

Handel was not only a great composer, but also a great pragmatist. He and his London publisher, John Walsh, were eager to supply the market for the latest fashions, often re-using existing music in among the new. The set of seven Trio Sonatas Opus 5 is a very successful example, published in London in 1739 and scored for two violins (or flutes) with cello and harpsichord. No 4 has, as well as the two violins, an optional viola part, which brings the music closer to its original orchestral texture. The bustling *Allegro* is taken from the first section of the overture to Handel's oratorio, *Athalia*. The second and third movements form a pair, like a French Overture. The first of the pair has a theme of sprightly dotted rhythms that pass between the violins, and in the second, the tempo increases and the interaction becomes a delightful virtuoso contest. The *Passacaille* is the most substantial movement in the Sonata, a continuous set of variations on a graceful dance over a repeating bass, drawn from the opera *Radamisto*. The Sonata ends with a playful *Gigue*, and an elegant Minuet from ballet music in *Alcina*.

Henry Purcell (1659-1695)

Fantasia: Three Parts upon a Ground, Z 731



At the age of eighteen, Purcell was appointed composer for the Twenty-Four Violins, the court string orchestra of Charles II. Among his duties was the writing of 'Private Music', and around 1680 he wrote a collection of fantasias in a highly contrapuntal style. This learned approach was against the trend of the time, and these works were not widely known during Purcell's lifetime. Scholars surmise that he may have composed them for his own practice, to enrich his musical language with counterpoint.

The 'ground' refers to the repeating bass, which is subdivided in various three-time metres, giving it a characteristic dancing character. The Fantasia begins with two assertive bars, and then breaks into energetic dotted rhythms in all three violins. Where the dotted rhythms first give way to smooth note values, Purcell writes, 'Per Recto et Retro'. Here, the first violin's melody is simultaneously upside down in the second violin, and reversed in the third violin. After a section with running scales, the bass line is echoed as a canon in the third violin while another canon takes place above. Then the ground bass migrates, passing through the other parts. Shortly after it has settled back in the bass, Purcell writes over the music, 'Three in one', indicating that the violins play a canon in three parts. From here, brilliant and sonorous episodes alternate, until, at the end, Purcell instructs, 'drag', tugging at the harmonies to take this remarkable *tour de force* to a poignant conclusion.

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Johann Sebastian Bach (1685-1750)
Harpsichord Concerto in A major BWV 1055

Allegro
Larghetto
Allegro ma non tanto



In 1723, Bach was appointed Cantor of St. Thomas Church, Leipzig. In 1729, he also took over the directorship of the Collegium Musicum, the most important secular music society in Leipzig, and it was for their performances that Bach composed a series of concertos for one or more harpsichords in the 1730s. Like Handel, Bach frequently adapted existing music to create new works, and all of his harpsichord concertos are arrangements of works for other instruments. This concerto is thought to be derived from a concerto for oboe d'amore, but the original is lost.

The first movement is a joyful *Allegro* – one could imagine it with baroque trumpets and drums. The opening figure in the violins is a building block throughout the movement, as often in the bass as in the upper parts. The slow movement, like several in Bach's concertos, has an almost continuous repeating motif in the orchestra, against which the soloist weaves an intricate melodic line like an aria. The unusual feature here is that this motif is not in the bass (as in the two solo violin concertos), but in the violins. The finale is a vigorous three-time movement, where the vigour lies in the decorative flourishes built into the theme, rather than in a rapid tempo.

INTERVAL

Antonio Vivaldi (1678-1741)
The Four Seasons, for solo violin, strings and continuo

<i>Spring</i>	<i>Allegro</i>	<i>Largo</i>	<i>Allegro</i>
<i>Summer</i>	<i>Allegro non molto</i>	<i>Adagio e piano</i>	<i>Presto e forte</i>
<i>Autumn</i>	<i>Allegro</i>	<i>Adagio molto</i>	<i>Allegro</i>
<i>Winter</i>	<i>Allegro non molto</i>	<i>Largo</i>	<i>Allegro</i>



For many years, Vivaldi was director of music at the *Pio Ospedale della Pietà* in Venice, a remarkable institution that looked after poor and orphaned girls, and gave those who showed talent a musical training. The high level of accomplishment is demonstrated by the many works that Vivaldi wrote for them to play at their regular public performances. From this base he established a brilliant international reputation, particularly as a composer of concertos. In 1725 a set of twelve concertos by Vivaldi was published in Amsterdam, under the title, *The Contest between Harmony and Invention*.

It begins with *The Four Seasons*, a group of violin concertos which depict in vivid detail the events and weather of each season. The representation of storms and battles was common in Italian and French opera, but *The Four Seasons* was the first application of such ideas to large-scale orchestral music. For each of the seasons Vivaldi printed a poem, a '*Sonetto Dimostrativo*', possibly written by himself. Extracts from the sonnets are quoted throughout the parts, making it clear that Vivaldi was closely following the narrative of the poems as he composed. It is not known whether he wrote the sonnets before composing the music, or whether he developed the sonnets from the already vivid narrative of the concertos. Either way, they provide a clear guide to the three movements that make up the concerto for each Season.

(*Sonetti Dimostrativi* – see following page)

THURSDAY SEPTEMBER 1ST (*continuation*)

Sonetti Dimostrativi for Vivaldi's *The Four Seasons*

Spring

Allegro

Spring is here, and the birds
Welcome her with joyful song,
While breezes blow and the streams
Flow with gentle murmur.

Thunder and lightning announce her,
Covering the sky with a dark cloak,
Then as they fall silent, the birds
Take up once more their enchanting song.

Largo

Now, on the flower-strewn meadow,
To the sweet rustling of the leaves
The goatherd sleeps beside his faithful dog.

Allegro

To the festive sound of rustic bagpipes
Nymphs and shepherds dance beneath
The brilliant canopy of spring.

Summer

Allegro non molto – Allegro

Under the burning sun
Men and flocks languish, and pines scorch.
The cuckoo finds its voice, and soon
The turtle dove and goldfinch sing.

A soft breeze stirs, but suddenly
Boreas sweeps it brusquely aside.
The shepherd weeps, fearing
The violent storms that lie ahead.

Adagio e piano – Presto e forte

His limbs are torn from their repose
By fear of lightning and of fierce storms
And by furious swarms of flies and midges.

Presto

Alas, his fears prove justified
As the heavens roar, and hailstones
Break off the proud heads of standing corn.

Autumn

Allegro

With song and dance the peasant celebrates
The pleasure of the harvest gathered in,
And fired by the wine of Bacchus, many
End their festival in sleep.

Adagio molto

The dancers and the singers gradually cease,
Fanned by pleasant, cooling air,
And the season invites everyone
To enjoy the sweetest sleep.

Allegro

At dawn, the hunters rise, ready for the chase.
With horns, guns and dogs they venture out,
Chasing the quarry, following its tracks.

Terrified and weakened by the noise
Of guns and dogs, fatally wounded,
Pitifully it tries to flee, but dies oppressed.

Winter

Allegro non molto

Chilled to the bone by the icy snow
And the cruel blasts of bitter wind,
Constantly stamping our feet as we run,
Teeth chatter uncontrollably.

Largo

At the fireside, passing happy peaceful days,
While the rain drenches those outside.

Allegro

Walking across the ice, slowly and carefully,
Afraid of tripping and falling.
A sudden turn, a fall, and then
Upright on the ice again, running frantically
Until the ice cracks and gives way.

To feel, blasting through the bolted door,
Sirocco, Boreas and all the winds at war:
This is winter – which, nonetheless, brings joy.

Translation by Robert Philip

FRIDAY SEPTEMBER 2ND

4.30 P.M. TALK BY ROBERT PHILIP

'Unpicking the Classical'

The talk will conclude with a movement

from Joseph Haydn's Piano Trio in E minor, Hoboken XV:12

7.30 P.M. EVENING CONCERT

Joseph Haydn (1732-1809)

Piano Trio in C major, Hoboken XV:27

Allegro

Andante

Presto



In a Viennese newspaper in 1789, the following notice appeared: 'Wanted by nobleman: a servant who plays the violin well and is able to accompany difficult piano sonatas'. With the rise of the piano as a domestic instrument, there was a healthy market in such 'accompanied sonatas'. Haydn's piano trios (as we now call them) are the only works of this kind that are still played regularly today, and for a very good reason: he poured into them as much inventiveness and range of expression as he did into his string quartets. This trio is the first of a set of three dedicated to Therese Jansen, a wonderful pianist whom Haydn met during his two visits to London.

The first movement is a substantial *Allegro* with a piano part of ceaseless activity: Haydn shows off the capabilities of the English grand pianos, with their full tone and impressive bass register. He gives the violinist considerably more independence than in most accompanied sonatas, with frequent passages of dialogue between piano and violin. The same is true of the slow movement, an *Andante* which begins gently but is increasingly florid, with surprising changes of mood and colour. The finale comes as a complete contrast. It is as light as a feather, and the witty banter culminates in a delightfully abrupt ending.

Andreas Romberg (1767-1821)

Quintet in E flat major for clarinet and strings, Opus 57

Allegro

Menuetto: Allegro

Larghetto

Finale: Allegro vivace



Andreas Romberg was the son of a German violinist and clarinetist. As a teenage violinist he toured Germany and France with his cellist cousin Bernhardt; but in later years Andreas turned increasingly to composition, modelling his approach on Mozart and Haydn rather than the modern virtuoso tendency. He composed this Clarinet Quintet during his last years as a court composer in Gotha, where he succeeded Spohr – another important influence.

Romberg scores the Quintet with two violas, as Mozart does in his Horn Quintet. But as the work opens, it is Mozart's Clarinet Quintet that is lovingly evoked. Romberg's individual skill is striking, as the themes are passed around in a fluent contrapuntal web. The Minuet, like Mozart's, has two trios. The first is for strings alone, and moves into a melancholy minor key. In the second, the clarinet shares a lyrical line with the strings. The beautiful melody of the *Larghetto* might lead one to expect a movement as long as Mozart's. But, after a more troubled middle section, the opening theme soon returns, not to its beginning but to a point half-way through. The genial finale has more the character of Spohr than of Mozart. It is a rondo, with episodes in which the themes again pass fluently from one instrument to another. Towards the end, there is a sudden moment of tranquillity, followed by a dash for the finish.

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INTERVAL

Johannes Brahms (1833-1897)
String Quintet in F major, Opus 88

Allegro non troppo ma con brio
Grave ed appassionato – Allegretto vivace – Tempo I – Presto – Tempo I
Finale: Allegro energico

Brahms spent the summer of 1882 at the spa town of Bad Ischl in Upper Austria. Here he composed two of his finest chamber works, the Piano Trio in C major, and the first of his two String Quintets. Brahms rightly considered it one of his finest achievements, telling his publisher, 'You have never before had such a beautiful work from me.'

The Quintet opens with a characteristically sonorous chorale, rhythmically four-square but enriched by its developing harmonies. In its second phrase it moves from F to A major, then back again. This echoes a moment in Schubert's great String Quintet, but it also gives a foretaste of the direction that this movement (and the whole work) is to take. The chorale breaks into dotted rhythms and builds in intensity, arriving in A major for the second theme. Here Brahms uses his favourite three-against-two rhythms to create the effect of a Viennese waltz trying to break down the prevailing four-time metre. More vigorous three-against-two rhythms drive the central development section forward, until the opening chorale returns, building to a reprise on a grand scale.

The second movement interleaves faster and slower sections, as if to combine a slow movement and a scherzo. It is based on two pieces Brahms had composed thirty years earlier in homage to J. S. Bach: a sarabande and a pair of gavottes. The cello begins the solemn sarabande, which vacillates between major and minor, developing tragic intensity. The *Allegretto* follows, a charming *Siciliano* based on the gavotte. The sarabande returns, searching more deeply than before. Then the *Allegretto* is transformed into a rapidly pattering *Presto*. The sarabande returns once more, and at the end of the movement the music slows almost to a standstill. A succession of chords pulls in conflicting directions, and the mood becomes bleak. Finally, the music finds a resolution, and one of Brahms's most subtle and profound movements is over.

From deep introspection, the finale bursts in with two chords announcing the return to F major, and a passage of fugue. Soon it comes together into octave scales, from which the music dissolves deliciously into the second theme. This, as in the first movement, is in A major, and once again charmingly superimposes languid triplet rhythms over the running quavers. The triplets become quietly persistent, and lead on into a contrapuntal development. It becomes more and more determined, until the octave scales announce that we are into the reprise. After the charming second theme, the music breaks into a *Presto* to bring the work to an end in high spirits.



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FINIS

This evening's concert is supported by an anonymous Sponsor

SATURDAY SEPTEMBER 3RD

11.30 A.M. COFFEE CONCERT

A scintillating concert featuring a varied and entertaining potpourri of works from all genres of classical music, including movements from:

Vivaldi	<i>The Four Seasons</i>
Piazzolla	<i>Oblivion</i>
Hummel	Clarinet Quartet
Billy Mayerl	Piano pieces
Schubert	<i>The Trout Quintet</i>

7.30 P.M. MAIN CONCERT

Joseph Haydn (1732-1809)

Piano Trio in E minor, Hoboken XV: 12

Allegro moderato

Andante

Rondo: Presto



In August 1788, Haydn wrote from Esterházy to his publisher in Vienna, 'Since I am now in a position where I need a little money, I propose to write for you, by the end of December, either 3 new quartets or 3 new pianoforte sonatas with accompaniment of a violin and violoncello.' Vienna was catching up with London in its enthusiasm for the piano, and many women pianists had taken to playing trios at home. It is not surprising, therefore, that the publisher chose the accompanied sonatas, recognising that this was a developing market.

The opening movement, with its mood swings from truculence to charm, echoes the drama of the symphonies Haydn had recently composed for Paris. The slow movement is in Haydn's favourite lilting metre, and opens with a lovely piano melody over *pizzicato*. But once again the range of mood is surprising, and the journey is substantial. The delightful theme of the final Rondo alternates with two episodes. The first is furious, but remains under control. The second begins as another serious episode in a minor key, but soon starts passing round fragments of the main theme and building up an exciting head of steam. The final return of the rondo theme is treated to witty variation, until suddenly it makes an abrupt exit worthy of Morecambe and Wise.

Johann Nepomuk Hummel (1778-1837)

Quartet in E flat major for clarinet and strings

Allegro moderato

'La Seccatura': *Allegro molto*

Andante

Rondo: Allegretto



Hummel, born in Bratislava, was a child prodigy and studied with Mozart, Clementi and Haydn. He went on to a successful life as a court composer, and toured as one of the most celebrated and influential pianist-composers of his time. His music seems to echo reports of his character: even-tempered and genial, fond of his garden, and an engaging conversationalist. This Clarinet Quartet was composed in 1808, while Hummel was working as Concertmaster for Prince Esterházy, but was not published until the 1950s.

Although the first movement contains at least one quotation from Mozart's Clarinet Quintet, Hummel's style is more striking for the way it points forward to Schubert in its melodies

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and harmonies – charm darkened from time to time by poignant touches. The second movement is a scherzo with a quirky trio. Its title ('The nuisance'), is a joke between composer and players: it sounds as if it is in a straightforward metre, but Hummel has given a different time signature to each player. The theme of the *Andante* unfolds in a gentle manner that Schubert was later to take to extraordinary lengths. The theme of the final *Rondo* combines the elegance of the drawing room with a hint of rustic bagpipes. It is interleaved with two episodes, and the movement ends with a series of virtuoso flourishes passing among the players to bring the Quartet to a brilliant conclusion.

INTERVAL

Robert Schumann (1810-1856)
Piano Quintet in E flat major, Opus 44

Allegro brillante
In modo d'una marcia: Un poco largamente
Scherzo: Molto vivace
Allegro, ma non troppo



In the Schumanns' Marriage Diary for September 1842, Clara wrote, 'Robert has almost finished a quintet which, according to what I have overheard, again seems to me magnificent – a work full of energy and freshness!' Schumann's Piano Quintet is now such a well-loved work that it is surprising to realise that it pioneered the combination of piano with string quartet. Mozart and Beethoven had written piano quintets with wind instruments, Hummel and Schubert piano and string quintets with double-bass, but piano plus string quartet was a novelty in 1842. Schumann had the idea after studying the string quartets of Mozart and Beethoven. This inspired him to compose three quartets of his own during the summer, and, encouraged by their success, went on to write the Piano Quintet in the autumn.

The first movement is a vigorous *Allegro*, in which piano and strings immediately combine in rich, unmistakeably Schumannesque textures. Equally characteristic is the gentle, almost shy way in which he leads into the lyrical second theme. The middle of the movement concentrates on a little turn of phrase from the first theme, building up paragraphs through obsessive repetition of this little motif.

The most haunting repetition of motifs comes in the slow movement. This is like a sort of hesitant funeral march, in which sudden movements are punctuated by silences (the choreographer Mark Morris memorably has his dancers crawl jerkily along the floor to this theme). This nervous music is twice interrupted, the first time by a singing melody on the violin, accompanied by rustling textures in piano and lower strings. The second interruption is urgent and agitated, though based on the shape of the main theme.

The Scherzo is built from effervescent rising scales. As in the slow movement, there are two interrupting trios. The first is gentle, with a theme like an upside-down version of the opening of the first movement. The second trio is a *perpetuum mobile*, with rapid semiquavers passing from instrument to instrument.

The finale is in a firm tempo, with a sturdy first theme in octaves and a smoother second theme which metamorphoses into a playful *staccato* pattern. These elements are played out in a variety of ways during the movement. At one point the two themes are brought together in a passage of fugue. This soon passes, but it turns out to be just a taster for a final *tour de force*, in which Schumann combines the principal themes of first and last movements together. This contrapuntal ingenuity builds the energy of the music, leading it on to a joyful conclusion.

"The slow
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FINIS

SUNDAY SEPTEMBER 4TH

3.00 P.M. MAIN CONCERT (*please note early start*)

Michael Haydn (1737-1806)

Divertimento in E flat major for viola, cello and double bass

Adagio con variazioni

Menuetto

Presto



Michael Haydn was the younger brother of Joseph, and a colleague of Wolfgang and Leopold Mozart in the musical establishment of the Archbishop of Salzburg. Haydn held the position of Kapellmeister for the Archbishop for more than forty years. He was most renowned in his lifetime for his church music, but he also wrote more than fifty symphonies, and charming works of chamber music. In the 1750s, before the string quartet became established as a popular group (largely thanks to his brother), Michael Haydn wrote a set of six Divertimenti for two violins and bass, which was then the most popular combination for chamber music in Austria.

The first movement of the Divertimento is a set of variations on a lyrical theme with a steady tread. Haydn exploits the unusual combination to create rich and satisfying sonorities. An elegant Minuet and Trio is followed by a bustling *Presto*.

Wolfgang Amadeus Mozart (1756-1791)

Piano Concerto No 14 in E flat major, K449

Allegro vivace

Andantino

Allegro ma non troppo



The first piano concertos that Mozart composed after moving to Vienna in 1781 had optional woodwind parts, so that they could be played among friends in private, not just when there was access to an orchestra. In 1784 he similarly specified that this Piano Concerto in E flat could be played with or without its wind instruments. He composed it for his pupil Barbara von Ployer, daughter of a Councillor at the Viennese court, and Mozart himself played it in concerts in Vienna in 1784. On 20th March, he reported to his father, 'the new concerto that I performed won extraordinary applause, and now wherever I go I hear people speaking in praise of that concert'.

A more economical composer (such as Haydn) would have built the opening *tutti* out of two themes at the most, but Mozart pours out at least six ideas. The piano enters with the first theme, as expected, and then introduces yet another new idea. In the central development, piano and orchestra spend most of their time exploring a tiny little motif with a trill from the end of the introduction, rather than one of the fully-fledged themes.

For the second movement Mozart wrote a broad melody of heart-easing beauty, in which touches of chromatic harmony add a characteristic poignancy. The melody itself is so satisfying that Mozart is able to develop the whole movement from it.

The finale begins in jaunty mock-baroque style, like the entry of a liveried servant in a comic opera. This recurs from time to time through the movement, and the episodes and developments in between vary from the elegant to the forceful. At the end, the baroque theme is transformed into jig rhythm, bringing the concerto to a close with that unassuming brilliance that so entranced Mozart's own audiences.

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Franz Schubert (1797-1828)

Piano Quintet in A major, 'The Trout', D 667

Allegro vivace

Andante

Scherzo: Presto

Variations: Andantino

Finale: Allegro giusto



In 1819, Michael Vogl, Schubert's singer-collaborator, invited Schubert to join him for the summer at his birthplace of Steyr, in Upper Austria. Here there was a thriving society of amateur musicians presided over by a businessman, Sylvester Paumgartner. Paumgartner commissioned Schubert to write a piano quintet with double-bass, modelled on the arrangement for quintet that Hummel had written of his popular Septet. Paumgartner asked Schubert to incorporate a song that had particularly captivated him, 'Die Forelle' (The Trout). The resulting Quintet is one of Schubert's sunniest, most open-hearted works, with a generous supply of melodic and harmonic invention.

One feature of the work is the subtlety with which themes in different movements are linked. Several elements in the first movement contain dotted rhythms, notably the snappy flourish with which each section ends. In the *Andante* second movement these dotted rhythms are an important ingredient of the main theme, and they create a running motif through long passages of the movement. The scherzo is one of Schubert's fastest, with a delightful bounce, contrasted with a trio of wistful delicacy. Variations in D major on 'The Trout' follow. This theme too is built round a motif of dotted rhythms (more of them than in the original song), and because this has been so much a feature of the first two movements, the song immediately sounds entirely at home here. Six variations follow the theme. The fifth has a particularly haunting character. The cello sets off in B flat instead of D. We expect to be back in D major soon, but it is as if the cellist has taken a turn in the woods and is lost, entranced by the surroundings – B flat minor, D flat. Eventually he turns another corner, recognizes where he is, and races home along the familiar path. The finale is full of dancing energy, with something of a Hungarian swagger. A second theme takes us back to the familiar dotted rhythms, this time with almost the character of yodelling.

Through further excursions into different keys, Schubert arrives at D major, and keeps on returning to it so persistently that, when the end of the first section arrives, it sounds almost like the end of the movement (a feature that often catches audiences out). The second half of the movement is virtually the same as the first half, note for note, but starting in E major and ending back home in A major. Such a close repetition of the first half is most unusual in a finale, and with almost any other composer it might seem unimaginative. But with Schubert it is like the logical and delightful ordering of a giant dance.

"The scherzo is one of Schubert's fastest, with a delightful bounce, contrasted with a trio of wistful delicacy."



FINIS



This afternoon's concert is supported by The Benefactors

All the concert notes were composed by Robert Philip.

CERNE ABBAS MUSIC FESTIVAL

Described by *The Sunday Times* as 'one of the world's élite ensembles', The Gaudier Ensemble was formed in 1988 by a group of international musicians, founder members of the Chamber Orchestra of Europe, who wanted to perform and record the chamber music repertoire for wind, strings and piano. Ever since its first Wigmore Hall appearance, which received extensive critical acclaim, the Ensemble has forged an international reputation as one of the finest mixed chamber ensembles. Its first recording of the Schubert Octet was recommended as first choice for the BBC's feature 'Building a Library', and its many recordings for the Hyperion label have been regularly recommended in the press. The Ensemble's members have distinguished themselves as soloists, chamber musicians, and orchestral principals now working with the BBC Symphony Orchestra, Chamber Orchestra of Europe, English Chamber Orchestra, The Philharmonia, National Orchestra of Wales and the NDR Radiophilharmonie. A two year residency at Kettle's Yard at the University of Cambridge enabled it to develop its repertoire and establish its distinctive musical identity, before going on to forge an international concert and recording career.



Susan Tones (Piano)

Susan Tones has won a number of international awards as a performer and recording artist, and in 2013 she received the Cobbett Medal for distinguished service to chamber music. Her career encompasses solo, duo and chamber playing. As well as playing with The Gaudier Ensemble for over twenty years, she has been at the heart of the internationally admired ensembles Domus and the Florestan Trio, winners of a Royal Philharmonic Society Award. Susan serves on competition juries across Europe, gives masterclasses, writes and presents radio programmes, and writes a blog on her website. She is the author of four acclaimed books about performance: *Beyond the Notes* (2004), *A Musician's Alphabet* (2006), *Out of Silence* (2010), and *Sleeping in Temples*, chosen by several publications as one of the best books of 2014.



Maggie Cole (Harpsichord)

American born, Maggie lives in London and enjoys an international musical life playing and recording on harpsichord, fortepiano and modern piano. Best known for her performances of Bach (her recording of the Goldberg Variations was voted critics' choice in Gramophone) and the spectrum of 17th and 18th century harpsichord composers, she has also devoted herself to 20th and 21st century harpsichord repertoire, including works by de Falla, Poulenc, Andriessen, Ligeti and Gavin Bryars. Maggie performs regularly with Trio Goya, her fortepiano trio with Kati Debretzeni and Sebastian Comberti, and with the Nash Ensemble, Britten Sinfonia and the Cambridge USA-based Sarasa Ensemble. Maggie's recordings on harpsichord include Bach's Goldberg Variations, Soler Keyboard Sonatas, Poulenc's Concert Champêtre, Boccherini Sonatas with Steven Isserlis, Bach flute sonatas with Philippa Davies and the complete Bach violin sonatas with Catherine Mackintosh. Her recording of Haydn trios with Trio Goya will be followed soon by a recording of the Opus 1 Beethoven trios. She has most recently released a CD of music for flute and modern piano by Philippa Gaubert with flautist Idit Shemer. Maggie is professor of fortepiano at the Guildhall School of Music and Drama and teaches early keyboards at Dartington International Summer School.



Marieke Blankestijn (Violin)

Born in The Netherlands, Marieke studied with Herman Krebbers and Sandor Végh. She is a founder member of the Chamber Orchestra of Europe and has been their leader since 1985. With them she has also appeared as a soloist working with conductors including Claudio Abbado, Nikolaus Harnoncourt and Bernard Haitink. With the Chamber Orchestra of Europe she has recorded and directed all the Brandenburg Concertos and made her own recording of Vivaldi's 'Four Seasons'. She has recorded the Haydn 'Sinfonia Concertante' with Stephen Isserlis and the Bach 'Oboe and Violin Concerto' with Douglas Boyd. She is also leader of the London Mozart Players, whose principal conductor is Gerard Korsten (the original principal violin of The Gaudier Ensemble). In 2012 Marieke was appointed Leader of the Rotterdam Philharmonic Orchestra.



Lesley Hatfield (Violin)

Lesley Hatfield leads a varied musical life, combining her position as Leader of the BBC National Orchestra of Wales with chamber music and teaching. She enjoys exploring and performing in widely different genres and styles and is continually developing her approach to music making. A busy summer with the orchestra in 2015 included two concerts devoted to the BBC's 'Ten Pieces' project aimed at encouraging primary school children to become immersed in music, a full-on week supporting Cardiff Singer of the World, performances of Mahler, Bruckner and Rachmaninov symphonies, directing from the violin a concert of Shostakovich and Janacek, and in the autumn, a three week tour of South America, including outreach concerts in Welsh-speaking Patagonia. Chamber music commitments

THE GAUDIER ENSEMBLE 2016

took her amongst other places to Cornwall, in September participating in the International Musicians' Seminar at Prussia Cove, and in December touring smaller venues to reach out to more remote communities. Lesley is a keen gardener, and also enjoys reading and cycling. She lives near Cardiff with her husband and two teenage children.



Ulrika Jansson (Violin)

Ulrika Jansson grew up in the small Baltic coastal town of Västervik in Sweden where violin lessons at the vibrant local music school inspired her to begin a career in music. She studied in Stockholm with Sven Karpe and in Freiburg im Breisgau with Rainer Kussmaul. In 1985 Ulrika joined the Chamber Orchestra of Europe where she came into contact with the members of The Gaudier Ensemble. Ulrika lives in Stockholm where she co-leads the Swedish Radio Symphony Orchestra, a position she has held since 1994. She is also professor of violin at The Royal College of Music in Stockholm. During her varied career she has frequently appeared as soloist and has performed with many eminent chamber groups. For several years she led her own string quartet which toured extensively throughout Sweden and Europe. Ulrika runs a forestry plantation in Småland, Sweden where she enjoys fishing in the lakes and long walks in the forest.



Iris Juda (Viola)

Iris Juda was born in Holland and studied violin with her father Jo Juda (leader Concertgebouw Orchester Amsterdam), Hermann Krebbers in Amsterdam and with Sandor Végh in Salzburg. She was a founder member and has been Marieke's deskpartner in the Chamber Orchestra of Europe for many years. She played from 1985-1990 as a member of the Hanson String Quartet. After that she played with the Nash Ensemble and also joined the Endymion Ensemble as violist. Iris moved to Salzburg in 1995 where she still lives with her husband and two children. There she plays in an Austrian folk group and is Principal viola with the Camerata Salzburg. She loves sailing and still hopes there might be time to go sailing off the Dorset coast.



Stephen Wright (Viola)

Stephen Wright was born in Oxford and studied music at the Royal Academy of Music in London with Gwynne Edwards and later continued his studies with Frederick Grinke and David Takeno. He is a founder member of the Chamber Orchestra of Europe. He has appeared as principal with many of the UK's leading orchestras, as well as being a soloist and has been a member of the Orchestra of the Royal Opera House, Covent Garden. Stephen also works as a freelance musician, enjoying the variety of his repertoire, from shows, film scores and pop music, to performing with some of the major orchestras and ensembles in the UK.



Christoph Marks (Cello)

Christoph Marks was born into a musician's family in Berlin where he studied with Wolfgang Boettcher, Principal cellist of the Berlin Philharmonic. His later teachers included William Pleeth and Boris Pergamenschikow. He was also strongly influenced by the chamber music coaching of the Amadeus Quartet in Cologne and Sandor Végh in Prussia Cove. He is currently leading the cellos in the NDR Radiophilharmonie Hannover where he has often appeared as soloist. In the past he led the cello sections of the Chamber Orchestra of Europe, the Camerata Salzburg, the Hamburg Philharmonic and Bergen Philharmonic where he has recently been a frequent guest principal. Christoph Marks is playing on an Italian cello from 1720 made in the Grancino school. Next season's concerts with his orchestra and their new principal conductor Andrew Manze will take him to Salzburg Festspielhaus, Vienna Musikverein, Cologne Philharmonie and Monte Carlo.



Sally Pendlebury (Cello)

Sally Pendlebury grew up in Manchester and attended Chetham's School of Music. At the age of fourteen she became the youngest founding member of the European Community Youth Orchestra and was its principal cellist for three years. Sally studied at the Guildhall School of Music, and during that time she won the Capital Radio Prize and was a Shell/LSO competition prizewinner. She also won scholarships to study in Dusseldorf and Boston. A member of the Chamber Orchestra of Europe, Sally has performed and recorded with many of the great soloists and conductors of today. She was also a founder member of the Vellinger String Quartet which won the 1994 London International String Quartet Competition, and toured regularly throughout Europe, Japan and the USA. The quartet performed at many festivals including those in Edinburgh, Mondsee and the Klangboden in Vienna, as well as the Mostly Mozart Festival at the Lincoln Centre. Sally has performed in international chamber music festivals, including series in New York, San Francisco, Nurnberg and Graz. Sally appears as guest principal cello with many British orchestras including English Chamber Orchestra, Scottish Chamber Orchestra and the Philharmonia, and she is currently principal cellist with Opera North.



THE GAUDIER ENSEMBLE 2016



Stephen Williams (Double Bass)

Steve was born and grew up in Bridgend, South Wales. He attended a vast comprehensive school where everyone had the opportunity to learn a musical instrument. Bass lessons commenced, he played in the National Youth Orchestra of Wales and the first ever European Community Youth Orchestra under Claudio Abbado. In 1978 he moved to London to study with Tom Martin at the Guildhall School. On leaving the Guildhall he played with the Royal Philharmonic for three years and in 1987 was appointed principal bass of the English Chamber Orchestra, with whom he has appeared and recorded as soloist. In 1992 Steve was a founder member of the Britten Sinfonia, working closely with living composers including Nico Muhly, James MacMillan and Judith Weir. He is a frequent guest of many ensembles including the Emperor Quartet and Haffner Winds as well as guest principal with the LSO, Hallé and Academy of St Martin-in-the-Fields. As a session player he has recently recorded with Ellie Golding, Robbie Williams and Meryl Streep as well as soundtracks for films including Gravity, Endeavour and Into the Woods. His bass was made in the 1580's.



Richard Hosford (Clarinet)

Richard was born and brought up on a farm near Melcombe Bingham in Dorset. After studying with Patrick Shelley, of Dorset Opera fame, he went to the Royal College of Music in London. He was a founder member of the Chamber Orchestra of Europe and met many of The Gaudier Ensemble there in the early 1980s. He has since been Principal Clarinet of the London Philharmonic and now BBC Symphony Orchestras. He divides his time between chamber music with the Gaudiers and the Nash Ensemble, teaching at the Royal College of Music and orchestral playing. He has performed concertos with many orchestras, recorded the Copland and Mozart concertos with COE, and numerous chamber music discs. He now divides his time between these musical activities, cows, sheep, dogs and chickens!



Robert Philip (Talk and programme notes)

Robert is the author of two books which pioneered the study of the history of recording and how it has influenced musicians. When his first book was published, Robert found himself the subject of a third leader column in The Times, which declared that he had 'dropped a bomb on musical orthodoxy.' For many years he worked as a BBC producer of arts programmes for the Open University. He later became a music lecturer at the OU and wrote teaching material for several of its arts courses. In recent years, he has developed an interest in writing programme notes and giving talks about music. He has presented talks and Study Days for organizations such as the Orchestra of the Age of Enlightenment and the Philharmonia Orchestra, as well as chamber groups such as the Florestan Trio and The Gaudier Ensemble. Having played the bassoon and the piano most of his life, he recently took up the cello. He is currently writing a third book, a listener's guide to orchestral music.



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