

2-11 JUNE 2022



HERTFORDSHIRE  
FESTIVAL OF MUSIC



# HERTFORDSHIRE FESTIVAL OF MUSIC

A FESTIVAL OF CELEBRATION

2-11 June 2022

COMPLETE FESTIVAL PROGRAMME



## CONTENTS:

[Event Listing](#)

[Festival Welcome from the Artistic Director](#)

[Our Supporters](#)

[Acknowledgements](#)

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## EVENT LISTING

(Click on the links below for the relevant entries. You can return to the event listing by clicking on the link 'Back to event listing')

Thursday 2 June

[1 HERTFORDSHIRE FESTIVAL COMMUNITY CONCERT BAND](#)

[2 ONYX BRASS IN RECITAL](#)

Friday 3 June

[3 JUBILEE CHORAL CELEBRATION](#)

[4 ZRI: ADVENTURES WITH CHARLIE CHAPLIN](#)

Saturday 4 June

[5 FANTASIES AND DANCES for FLUTE AND GUITAR](#)

[6 MEET THE COMPOSER: DAVID MATTHEWS IN CONVERSATION](#)

[7 HERTFORDSHIRE FESTIVAL ORCHESTRA](#)

Monday 6 June

[8 WORKSHOP: INTRODUCING THE BAROQUE & RENAISSANCE TRUMPET](#)

Tuesday 7 June

[9 MAGGINI STRING QUARTET](#)

Wednesday 8 June

[10 SOUNDBITES: MATHILDE MILWIDSKY & HUW WATKINS IN RECITAL](#)

## [11 A SINGING CELEBRATION – WITH HERTFORD PRIMARY SCHOOLS](#)

Thursday 9 June

[12 BEN GOLDSCHIEDER: A MASTERCLASS](#)

[13 BEN GOLDSCHIEDER & RICHARD UTTLEY IN RECITAL](#)

Friday 10 June

[14 GOLDSCHIEDER QUINTET & RUTH ROSALES](#)

Saturday 11 June

[15 & 16 GUY JOHNSTON & HUW WATKINS:  
BEETHOVEN – COMPLETE CELLO SONATAS](#)

Throughout the Festival period

[MUSIC IN MIND – LIVING WITH DEMENTIA](#)

HFoM reserves the right to change artists and repertoire in exceptional circumstances

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## Welcome to Hertfordshire and HFoM 2022

This year's principal artist is the wonderful horn player Ben Goldscheider who brings his stunning Goldscheider Quintet together in a delightful, narrated concert. He can also be heard in recital with pianist Richard Uttley and will give a masterclass to selected aspiring performers.

Guy Johnston, Onyx Brass, Mathilde Milwidsky and Huw Watkins join the roster of acclaimed artists visiting HFoM for the first time and there's a visit from the celebrated Maggini String Quartet performing music by Featured Living Composer David Matthews and Malcolm Arnold whose music runs an inspiring thread throughout the Festival.

Hertford enjoys a return visit by two local artists with an outstanding national and international following. Flautist Emma Halnan and organist William Whitehead perform concertos by Malcolm Arnold in one of the Festival highlights, featuring the Hertfordshire Festival Orchestra conducted by Matthew Taylor – a fine tribute to our late and much-loved Co-Artistic Director, Tom Hammond.

ZRI bring their high-energy fusion of styles to the Corn Exchange in Hertford and Adrian Woodward delves into the fascinating world of the Renaissance and Baroque trumpet.

We mark the Platinum Jubilee with two special events in Hertford. Our Community Concert Band performs music associated with royalty and we relish the opportunity to hear the three local choirs of St Andrews, All Saints' and the Hertford Chamber Choir as they join forces for the first time in a rousing celebration in honour of Her Majesty the Queen.

There's so much to enjoy in ten days of glorious music this summer so do join us!

James Francis Brown  
*Artistic Director*

**Hertfordshire Festival of Music**  
Registered Charity Number 1175716

THURSDAY 2 JUNE

**EVENT 1**

[Back to Event Listing](#)

**HERTFORDSHIRE FESTIVAL  
COMMUNITY CONCERT BAND**

**3.00pm – 4.00pm**



Join the Hertfordshire Festival Community Concert Band in the beautiful grounds of Hertford Castle to celebrate Her Majesty the Queen's 70th Jubilee, and pay tribute to the Festival's co-Director, the late Tom Hammond. The programme includes Handel's rousing Music for the Royal Fireworks as well as Malcolm Arnold's 'Padstow Lifeboat' and favourite John Williams film scores.

The band brings together community musicians who played with Tom in the Hertford Symphony Orchestra, St Albans Symphony Orchestra and Watford School of Music Youth Orchestra with Radlett's Phoenix Concert Band and their conductor, Chris McGinity.

This bank holiday outdoor concert is part of Hertford Town Council's Castle Open Day marking the Jubilee between 12 noon and 4pm.

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THURSDAY 2 JUNE

**EVENT 2**

[Back to Event Listing](#)

**ONYX BRASS IN RECITAL**

in partnership with Benslow Music

7.30pm to 9.00pm

**NIAL KEATLEY** – trumpet  
**ALAN THOMAS** – trumpet  
**ANDREW SUTTON** – horn  
**AMOS MILLER** – trombone  
**DAVID GORDON SHUTE** – tuba



**PROGRAMME:**

**JEAN-PHILIPPE RAMEAU** arr. David Gordon Shute  
"Les Boreades" from Entrée de Polymnie

**GEORGE FRIDERIC HANDEL** arr. Allen  
Music for the Royal Fireworks

**JS BACH** arr. David Powell  
Nun Komm, der Heiden Heiland BWV 659

**JS BACH** arr. David Gordon Shute  
Fugue BWV 862 in A flat major

**DIMITRI SHOSTAKOVICH** Arr. Brian Thomson  
Fugue Op. 87 No. 17 in A flat Major

**TIM JACKSON**  
Fantasia on a theme of Thomas Tallis

**INTERVAL**

**FRANÇOIS COUPERIN** arr. Bernard Hughes  
Les Baricades Misterieuses

**MALCOLM ARNOLD**  
Brass Quintet no. 1, Op. 73

**IMOGEN HOLST**  
Leiston Suite

**TIM JACKSON**  
Anything But

**MARK NIGHTINGALE**  
For Rosie

**GEORGE GERSHWIN**  
Selection



### About the performance

Onyx have selected a programme tonight that is as close to the "Best of ..." as you are ever going to get. Over the years, the group has commissioned so many wonderful arrangements and new pieces and spearheaded such a plethora of interesting projects that it felt like this all needed to be celebrated.

Most arrangements are either by current or former members of the group or by the group's celebrated composer in association Tim Jackson. A talented man who is as good at acting principal horn for the Royal Liverpool Philharmonic Orchestra as he is arranging and composing.

There is also a Jubilee flavour in the air, hence the inclusion of the Handel Fireworks music. Altogether, with Fugues, Malcolm Arnold in quasi centenary year, we hope that this programme brings joy and a love of music to everyone.

David Gordon-Shute

### About Onyx Brass

Celebrating its 30th anniversary season in 2023, Onyx Brass continues to be the leading light in establishing the brass quintet as a medium for serious chamber music, combining **"staggering virtuosity" (Sarah Walker, BBC Radio 3)** with the entertaining and articulate style that has become the group's trademark.

The group's extensive discography (16 albums and counting!) is regularly featured on BBC R3 and has received huge critical acclaim, Gramophone hailing **"some of the most thrilling chamber brass-playing of its kind"** and Record Review describing the group as a **"wonderful, virtuosic brass quintet"**.

New music and education are both at the heart of the ensemble's remit: it has commissioned and premièred over 200 new works, and has led workshops and masterclasses from primary schools through to the Juilliard School; Onyx has held several residencies, including 15 years at Imperial College, London. The group also specialises in Continuous Professional Development (CPD) for professional musicians, and has led several sessions for British Army Music in this area.

Work with singers also forms a central part of Onyx's work, often under the auspices of the John Armitage Memorial trust, with whom Onyx Brass has been affiliated since its inception.

HITCHIN TOWN HALL, BRAND STREET, HITCHIN, SG5 1HX

TICKETS: £20 plus booking fee. Concessions available.



FRIDAY 3 JUNE

**EVENT 3**

[Back to Event Listing](#)

**JUBILEE CHORAL CELEBRATION**

**5.30pm – 7.00pm**



**MANVINDER RATTAN** – Musical Director  
**JANE ELDRED & MARTIN PENNY** – conductors  
**WILLIAM WHITEHEAD** – Organ



**PROGRAMME:**

**NATIONAL ANTHEM**

(ALL RISE)

**ALL CHOIRS**

**HANDEL**

Zadok the Priest

**ATUEYI**

Song for the Commonwealth: A life lived with Grace

**ORGAN INTERLUDE I**

**J S BACH**

Sinfonia from Cantata No. 29, *Wir danken dir, Gott*

**CHOIR OF HERTFORD ST ANDREW**

**PURCELL**

Come, ye Sons of Art - first chorus (2<sup>nd</sup> mvt.)

**WILL TODD**

The Call of Wisdom

**ORGAN INTERLUDE II**

**WILLIAM WALTON**

Touch her soft lips and part, from Henry V Suite

**CHOIR OF ALL SAINTS', HERTFORD**

**DAVID MATTHEWS**

Psalm 23 (from Choir Book for the Queen 2012)

**JOHN BLOW**

Let my prayer come up (from 1953 service)

**ANON**

Rejoice in the Lord always (from 1953 service)

**WILLIAM BYRD**

Non vos relinquam (from 1953 service)

**ORGAN INTERLUDE III**

**WILLIAM BYRD**

The Queen's Alman

**HERTFORD CHAMBER CHOIR**

**BENJAMIN BRITTEN**

Choral Dances from Gloriana

- I. Time Yes, he is Time
- II. Concord Concord, Concord is here
- III. Time and Concord – From springs of bounty
- IV. Country Girls – Sweet flag and cuckoo flower
- V. Rustics and Fishermen – From fen and meadow
- VI. Final Dance of Homage – These tokens of our love receiving

**ORGAN INTERLUDE IV**

**WILLIAM WALTON**

Orb & Sceptre 1953

**ALL CHOIRS**

**THOMAS HEWITT-JONES**

In our Service

**HUBERT PARRY**

I was Glad



**Programme Notes**

We celebrate Her Majesty the Queen's Platinum Jubilee with music from the 1953 service and a selection of favourite choral works specially chosen by tonight's choirs, who have joined forces for the first time, in a programme interspersed with evocative and reflective solos for organ.

After the **National Anthem** is sung, we commence with all choirs singing, Handel's **Zadok the Priest**. Written in 1727, this rousing anthem has been sung prior to the anointing of the Sovereign at the coronation of every British monarch since its composition.

*Zadok the Priest, and Nathan the Prophet anointed Solomon King.*

*And all the people rejoiced, and said:*

*God save the King! Long live the King!*

*May the King live for ever,*

*Amen, Alleluia.*



We then enter the 21st century with a new work, **Song for the Commonwealth: A Life Lived with Grace**, by Nigerian composer **Vincent Atueyi Chinemelu**. selected by judges as part of the Commonwealth Resounds Platinum Jubilee Beacons project.

The first interlude for organ follows with the stirring **Sinfonia from Bach's Cantata No 29, Wir danken dir, Gott**. Itself an arrangement of the composer's prelude from the Partita in E major for unaccompanied violin it here evokes Bach's mastery and virtuosity on the instrument with which he was most profoundly engaged.

The **Choir of Hertford St Andrew** takes us back to 1694 with **Purcell's Come ye Sons of Art** – the second movement of an Ode written for the birthday of Queen Mary. The choir has chosen this work for its celebratory tone and appropriate words:

*Come, ye Sons of Art, come away,  
Tune all your voices and instruments play  
To celebrate this triumphant day.*

The choir's second offering brings us again into the 21st century with **The Call of Wisdom** by **Will Todd** (b. 1970). This work was commissioned by St Paul's Cathedral for the Queen's Diamond Jubilee and first performed there ten years ago almost to the day (5th June 2012). The text is based on The Book of Proverbs, Chapter Eight.

After the second organ interlude, the gentle and affecting **Touch Her Soft Lips and Part** from Walton's 1944 film score to Henry V, the Choir of All Saints' sing **Psalm 23** by our featured living composer, **David Matthews** – written for the Diamond Jubilee in 2012, itself inspired by *A Garland for a Queen* of 1953.

This is followed by music from the Baroque (**Let my prayer come up** by Purcell's teacher **John Blow**) and, via a work erroneously attributed (as it was in 1953) to John Redford - Rejoice in the Lord Always, to the Renaissance work by **William Byrd Non vos relinquam** (I will not leave you comfortless). This is a Magnificat Antiphon for the First Vespers of Pentecost which this year falls on June 5th.

The third organ interlude is also by Byrd – **The Queen's Alman**. The Alman was a popular dance in the English courts of the 1560s. This one, written for Queen Elizabeth I has three variations.

**Hertford Chamber Choir** brings us the **Choral Dances** from **Britten's** opera **Gloriana** of 1953. These dances portray a masque at the Guildhall in Norwich performed for Queen Elizabeth I during her visit to the city. The music bursts into life with a depiction of the demigod Time who is followed by his wife Concord. The latter's music consists entirely of concords, showing a cleverness and sense of humour typical of Britten. 'Country Girls', sung by the sopranos and altos, and 'Rustics and Fishermen', by the tenors and basses, then join in the celebrations before the voices come together again for the moving 'Final Dance of Homage'.

The final interlude for organ was also written for the coronation of 1953. Modelled on Elgar's concert marches, **Walton's Orb and Sceptre** has become one of the most celebrated of the composer's occasional works.

The choirs amass again for a contemporary work, **In Our Service**, by **Thomas Hewitt Jones**. As the composer writes: "I was delighted to be commissioned by the Royal School of Church Music, of which the Queen is Royal Patron, to write the RSCM Platinum Jubilee Anthem 'In Our Service'. It is being sung by 500 choirs all over the Commonwealth in celebration of the incredible steadfastness and constancy of HM Queen Elizabeth II during her 70-year reign, making her the UK's longest serving monarch.

The RSCM's commission brief for this Platinum Jubilee Anthem was distinctly for a song both sacred and secular, that could be enjoyed by choirs of all sizes and types in many different versions. It includes new words (inspired by poignant words said by the Queen in her speeches over the years) and a soaring melody, aiming to give the song a meaning and integrity that can have value and be an enjoyable sing for choirs even after this year's Jubilee celebrations."

This evening's celebration concludes with **Hubert Parry's *I was glad***. Parry's setting of Psalm 122 was written for the coronation of King Edward VII in 1902 and the anthem was quickly considered indispensable, being sung at the Coronation of Queen Elizabeth II on 2 June 1953, as the Queen entered at the west door of Westminster Abbey and processed into the Church.

## GOD SAVE THE QUEEN!



**William Whitehead** has gained a wide reputation for his engaging and inspiring interpretation of the organ repertoire. His concert career was given a boost when he won first prize at the Odense International organ competition in Denmark, 2004. Since then he has travelled widely giving concerts in Europe and the US. Recent venues include The Royal Festival Hall, London (his debut at this venue), Westminster Cathedral, The Royal Albert Hall for the BBC Proms and Berlin Dom. A recorded artist on dozens of discs, he is most recently to be heard as organ soloist in Handel's Op 7 No 1 Organ Concerto with the Gabrieli Consort and Players (Winged Lion label). His work as a continuo player brings him together with groups such as the Gabrieli Consort, the Orchestra of the Age of Enlightenment and the Scottish Chamber Orchestra (Proms 2019).

2015's Proms saw him appear with the St Petersburg Philharmonic Orchestra. Trained at Oxford University and the Royal Academy of Music, William Whitehead is now a sought-after organ teacher, teaching many students at both Oxford and Cambridge Universities. Previously he has held appointments as Assistant Organist, Rochester Cathedral, and Director of Music at St Mary's Bourne Street, and is now the Associate Organist of Lincoln's Inn in London. He has been a professor at both the Royal Academy of Music and Trinity College of Music. As curator of the Orgelbüchlein project, William Whitehead is seeing through a large-scale project to 'complete' Bach's unfinished collection. This international project has already garnered much interest and is fast becoming a cross-section of the most interesting composers at work today. More information is available at [www.orgelbuechlein.co.uk](http://www.orgelbuechlein.co.uk). The first volume is available with Peters Edition.

## About the choirs and their Musical Directors

**Hertford Chamber Choir** is the newest of Hertford's many talented choral groups. Made up of experienced singers from as far afield as south London, the choir is enjoying discovering its new identity; its debut outing was Choral Evensong at St Stephen's, Rochester Row, Westminster, today's concert is its second and later this year, the choir will travel to Vienna to perform a concert of Byrd, Durante and Haydn in St Peter's church there.



**Manvinder Rattan** has been Musical Director of Hertford Choral Society since September 2021, prior to which he was musical director at John Lewis Partnership where he was responsible for the company's 15 choirs, orchestra, jazz band and music tuition service.

Travel featured strongly in the annual programme with performances in Rome, Venice, Florence, Athens, Dubrovnik, Palma, Lyon, Siena and Sorrento. The chamber choir, The Cavendish Singers, regularly covered services at Westminster Abbey and the orchestra, The Cavendish Ensemble, was voted one of London's top five amateur orchestras by Classical Music magazine. At the same time that Manvinder started at HCS, he also began a new role as CEO of The Voices

Foundation, an organisation which promotes more and better singing for children through training teachers to lead singing in the classroom, with a particular emphasis on children in deprived areas.

Manvinder is also Head of Conductor Training for Sing for Pleasure, the UK's largest provider of training for choral conductors, as well as extensive work to enrich the singing lives of children and adults. Its annual Summer School has become a destination event for conductors and singers alike, from all over the world. Manvinder was a judge on Gareth Malone's BBC2 series, *The Choir – Sing while you work* – and he is still often greeted in the street when there's a rerun on somewhere. He's a popular judge for choir competitions, including, in the past, for the BBC Choir of the Year. As well as his musical commitments to HCS, he is Musical Director of Serafine Chamber Choir and Sinfonia, professional ensembles with whom he has released the premiere recording of Oliver Tarney's acclaimed *Magnificat*. In 2016, Manvinder was awarded an honorary doctorate by York St John University for his services to music and conducting.



**The Choir of Hertford St Andrew's** has been in existence for many decades. As well as providing and leading music for Sunday services, the choir takes part in joint choral events with The Royal School of Church Music and East Herts Church Choirs Association. We have also deputised for Hereford Cathedral choir for a weekend. We are pleased to sing at community events such as Isabel Hospice Lights of Love ceremony and the Hertford Christmas Lights event. **Jane Eldred** has been our Director since 2006. She first sang in her local church choir of St Mary's, Hertingfordbury at the age of 11. She read music at the University of Exeter and subsequently studied viola at the Guildhall School of Music and Drama.

Throughout her studies, and career teaching and playing music, she has sung in chamber choirs, and has at various times directed the choirs in all the churches she has regularly attended.

**All Saints' Parish Church choir** is made up of boys, girls, men and women, who come together to perform a wide range of music to the best of their ability, at a range of services at All Saints'. The choir is part of a tradition that has lasted hundreds of years but changes with the needs of each new generation. The choir brings together children of varying ages, teenagers (many of whom start as choristers and go on to sing with the adults in the choir), and adults from all walks of life, united by a common interest in music, and a particular enthusiasm for singing. Its origins are lost in the mists of time but we do have a fully documented continuous history from the Restoration of the Monarchy in 1660 to the present day.



**Martin Penny** has been a full-time freelance organist, choir director, teacher, examiner and lecturer since leaving the IT industry in 2002 after 27 years, holding posts in London and Hertfordshire. As well as his work as Director of Music here at All Saints' since 2009, he is joint Organist to the University of the Arts, is an accredited teacher for the Royal College of Organists Academy, teaches on occasion at the Junior Department of the Royal Academy of Music and has a long-established teaching practice 'HenPen Music', run with his wife Mary in Letchworth Garden City since 1982.

Martin started organ lessons in his youth studying with Ronald Watson, Conrad Eden (Durham Cathedral) and then John Webster and Walter Hillsman whilst at Exeter College, Oxford, where he read Mathematics and acted as locum Organ Scholar. More recently Martin studied with Anne Marsden Thomas, Gerard Brooks and Kevin Bowyer at the then St Giles International Organ School (now RCO Academy) and at the Gothenburg International Organ Academy, winning Dixon (Improvisation) and Richardson (Highest Marks for those over 40) prizes at FRCO in 2002

ALL SAINTS' CHURCH, QUEENS ROAD, HERTFORD, SG13 8AY

TICKETS: £18/£13 plus booking fee. Concessions available

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FRIDAY 3 JUNE

**EVENT 4**

[Back to Event Listing](#)

**ZRI: ADVENTURES WITH CHARLIE CHAPLIN**

**9.00pm – 10.30pm**



**BEN HARLAN** – clarinet  
**MAX BAILLIE** – violin  
**MATTHEW SHARP** – cello  
**JON BANKS** – accordion  
**IRIS PISSARIDE** – santouri

**PROGRAMME:**

Tigeneascau – Hungarian traditional melody

Charlie Chaplin, 'The Adventurer' **Part 1**

Music: Georges Boulanger, ZRI and Romanian trad.

Tokay (Georges Boulanger)

Brother Can You Spare a Dime (Yip Harburg and Jay Gorney)

Charlie Chaplin, 'The Adventurer' **Part 2**

Music: Romanian trad.

Ochi chornye (Russian trad.)

Rhythm futur (Django Reinhardt)

Terkishe Yale V'Yove Tantz (Naftule Brandwein/Ukrainian trad.)

Dus Zekele mit Koilen (Mishka Ziganoff/Ukrainian trad.) Interval

**INTERVAL**

Doina (Carpathian traditional improvisation)

Charlie Chaplin, 'The Adventurer' **Part 3**

Music: Jo Privat; Ukrainian trad.

Rote Rosen (Georges Boulanger)

Limehouse Blues (Douglas Furber and Philip Braham)

Charlie Chaplin, 'The Adventurer' **Part 4**

Music: Romanian trad.

Smile (Charlie Chaplin)

Part concert, part cinema, this event conjures a world of play by taking the listener to the exciting melting pot of early 20th-century New York where jazz, klezmer and classical music intertwined in film soundtracks. Join ZRI as they match the wit, virtuosity and sheer brilliance of Charlie Chaplin's 'The Adventurer' with their own musical plots and adventures.

### About ZRI

ZRI take their name from *Zum Roten Igel*, the legendary Viennese venue in the times when Brahms and Schubert were alive; a serious classical concert hall on one side, and a space where composers drank, and caroused on the other. Born out of a passion for the great classics, each ZRI performance feeds off the intensity of the music when it was new and shouting to make itself heard.

Beginning with their radical re-scoring of the Brahms Clarinet Quintet to include accordion and santouri (dulcimer), ZRI have developed equally captivating programmes which re-imagine Schubert's great C major quintet, adventure with Charlie Chaplin, and waltz with Schönberg, drawing the audience into a world where they are free to let go of genre distinctions and simply experience the concert story.

ZRI are five world-class musicians drawing together a wealth of collective experience with international orchestras, improvising, and cross-cultural collaborations into a single focus. The group has performed at major festivals across the UK and Europe, including Gottweig, Lindau, Liestal and Boswil, and has made critically-acclaimed discs of both the Schubert and Brahms Quintets; 'The Cellar Sessions', to be released in 2022, bridges the serenity of Schubert and Bach with contemporary songs. In an interconnected world, classical becomes radical.

The last couple of years have presented particular challenges to us as they have to everybody, but we've been having fun too, making podcasts and performing online with our Embracency project, which embraces the time delays of the internet as a springboard for a whole new way of improvising and has led to collaborations with visual and textile artists in the UK and Cyprus.

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7:30pm 22<sup>nd</sup> Oct *Cirrus String Quartet & Piano*  
4:30pm 26<sup>th</sup> Nov *Piano-à-Deux*  
**2023**  
3pm 21<sup>st</sup> Jan *Hannah Condliffe ~ Oboe*  
7:30pm 18<sup>th</sup> Mar *Ellis Piano & Wind Ensemble*  
7:30pm 22<sup>nd</sup> April *Charlie Lovell-Jones ~ Violin*  
7:45pm 20<sup>th</sup> May *Molly Oldland ~ Cello*

Adult tickets @ £15 are always available on the door but joining as a member for the season offers a huge discount - 7 concerts for just £56. (Separate rates for young persons or families)

For more details please get in touch via

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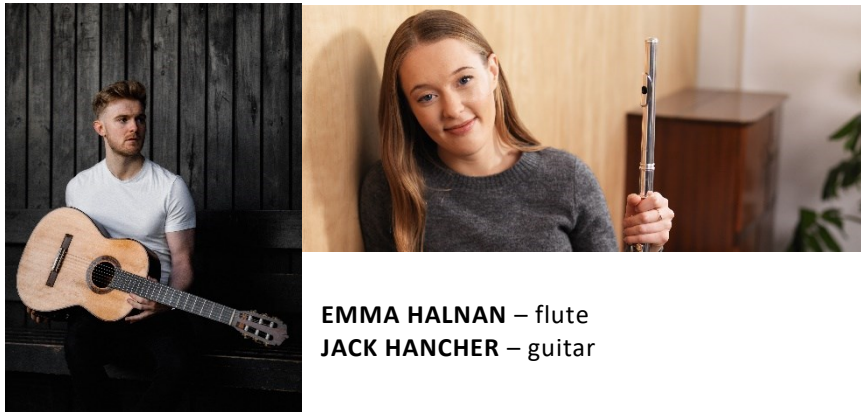
SATURDAY 4 JUNE

[Back to Event Listing](#)

**EVENT 5**

1.00pm – 2.00pm

**FANTASIES AND DANCES for FLUTE AND GUITAR**



**EMMA HALNAN** – flute  
**JACK HANCHER** – guitar

**PROGRAMME:**

**MARIO CASTELNUOVO-TEDESCO**

Sonatina for flute and guitar Op. 205

- I. *Allegretto grazioso*
- II. *Temps di Siciliana*
- III. *Scherzo – Rondo. Allegretto con spirito*

**SIR MALCOLM ARNOLD**

Fantasy for Guitar Op. 107

- I. *Prelude*
- II. *Scherzo*
- III. *Arietta*
- IV. *Fughetta*
- V. *Arietta*
- VI. *March*
- VII. *Postlude*

**DAVID MATTHEWS**

*A Dance for Emma*, Op. 162 No. 1 (solo flute – world première)

**ASTOR PIAZZOLLA**

*Histoire du Tango* (for flute and guitar)

- I. *Bordel 1900*
- II. *Café 1930*
- III. *Nightclub 1960*
- IV. *Concert D'aujourd'hui*

## **Programme Notes**

### **CASTELNUOVO-TEDESCO** Sonatina for flute and guitar Op. 205

Mario Castelnuovo-Tedesco (1895 – 1968) was one of the foremost composers for guitar in the twentieth century with almost one hundred compositions for that instrument. In 1939, fleeing the fascism of Europe at that time like so many other composers, he immigrated to the United States to become a highly successful film composer whilst continuing to compose concerti of the likes of Heifetz and Piatigorsky.

In 1965, towards the end of his life, Tedesco wrote the famous Sonatina op 205 for the duo of flutist Werner Tripp and guitarist Konrad Ragossnig. The work is divided into three movements which are characterized by formal perfection and concision.

The first movement is a classic sonata-form structure in C major with two themes offered in imitation by the flute and guitar, while the second movement, a Siciliana in C minor with an elegiac and sombre character, in which the composer pays full tribute to the musical tradition of his country of origin.

The final movement is a lively and witty rondo, in which the returning theme is always ingeniously modified and the imitative game between the two soloists is played out with great virtuosity and irresistible charm.

### **ARNOLD** Fantasy for Guitar, Op. 107 (1970)

The Guitarist Julian Bream (1933 – 2020) drew a clutch of significant compositions from Sir Malcom Arnold, including the Serenade for Guitar and Strings, Op. 50 (1955); and the Guitar Concerto, Op. 67 (1959).

Clearly drawn to Bream's extremely sensitive and searching musical personality, Arnold composed the work in 1970 and Julian Bream, who commissioned this characterful seven-movement piece, gave the first performance at the Queen Elizabeth Hall, London on 16th May 1971.

### **MATTHEWS** *A Dance for Emma*, Op.162 No.1

'A Dance for Emma', composed this spring for Emma Halnan to play at this concert, is the first of Three Woodwind Studies, the other two being 'A Birthday Song' for oboe written for Nicholas Daniel's 60th birthday and 'A Study for Sam' for clarinet, for the 30th birthday of Sam Wigglesworth, my publisher at Faber Music. The title is, I think, self-explanatory, but, as in the other two pieces, I was trying to express something of the character of the dedicatee.

© David Matthews

### **PIAZZOLLA** *Histoire du Tango*

No composer did more to revitalise that most vivacious dance-form, the tango, than Piazzola. Inspired by Nadia Boulanger's teaching, Piazzola dedicated his life to the task of shifting the tango from the bordellos and dance halls of his native Argentina into the concert halls of Europe and America. One of the most famous fruits of this endeavour is his four-movement work, *Histoire du Tango*, composed in 1985.

The composer stated his intent in the characteristically vivid programme notes he provided for the first performance given by flutist Marc Grauwels and guitarist Guy Lukowski in March 1985:

**Bordello, 1900:** The tango originated in Buenos Aires in 1882. It was first played on the guitar and flute. Arrangements then came to include the piano, and later, the concertina. This music is full of grace and liveliness. It paints a picture of the good-natured chatter of the French, Italian, and Spanish women who peopled those bordellos as they teased the policemen, thieves, sailors, and riffraff who came to see them. This is a high-spirited tango.

**Café, 1930:** This is another age of the tango. People stopped dancing it as they did in 1900, preferring instead simply to listen to it. It became more musical, and more romantic. This tango has undergone total transformation: the movements are slower, with new and often melancholy harmonies. Tango orchestras come to consist of two violins, two concertinas, a piano, and a bass. The tango is sometimes sung as well.

**Night Club, 1960:** This is a time of rapidly expanding international exchange, and the tango evolves again as Brazil and Argentina come together in Buenos Aires. The bossa nova and the new tango are moving to the same beat. Audiences rush to the night clubs to listen earnestly to the new tango. This marks a revolution and a profound alteration in some of the original tango forms.

**Modern-Day Concert:** Certain concepts in tango music become intertwined with modern music. Bartók, Stravinsky, and other composers reminisce to the tune of tango music. This is today's tango, and the tango of the future as well.

#### **EMMA HALNAN** biography:

Emma Halnan first came to prominence as the woodwind category winner of BBC Young Musician 2010. In the grand final, she broadcast Reinecke's flute concerto with the BBC National Orchestra of Wales live on BBC television and radio. Since then, she has gone on to perform at major venues worldwide; UK venues include Wigmore Hall, Cadogan Hall and St John's Smith Square. She has performed live on BBC Radio 3's "In Tune" on multiple occasions, as well as being broadcast on BBC Radio 2's "Friday Night is Music Night" as soloist with the BBC Concert Orchestra. Emma has also appeared as concerto soloist with orchestras such as the London Mozart Players, European Union Chamber Orchestra and the Welsh Sinfonia.

Emma won the Sussex Prize for Woodwind in the Royal Overseas League Competition 2019 and was selected as a "Making Music" Philip & Dorothy Green Young Artist 2018-20. Emma also won the Sir Karl Jenkins/Arts Club Classical Music Award 2016, in association with Classic FM. As a result, she recorded and broadcast on Classic FM a piece specially composed for her by Sir Karl Jenkins.

Emma was principal flute of the European Union Youth Orchestra 2014-16. She has also freelanced with orchestras including the London Mozart Players, RTÉ National Symphony Orchestra, the BBC Scottish Symphony Orchestra, and English National Opera. Emma also plays historical flutes, freelancing with ensembles such as the Orchestra of the Age of Enlightenment and Music For Awhile. She has also toured with the European Union Baroque Orchestra.

In recital, Emma has performed at venues including St. Martin-in-the-Fields, Hertfordshire Festival of Music, Gower Festival, Lake District Summer Music Festival, St. David's Hall (Cardiff), and the "La Côte" International Flute Festival 2016 (Switzerland). Emma works regularly with harpist Heather Wrighton and violist Jordan Sian (the Aurora Trio); the trio recently released their debut album on EM Records. They held a prestigious Chamber Music Fellowship at the Royal Academy of Music for 2014-16 and have also worked together as Live Music Now artists.

Emma is also a highly reputed and very dedicated teacher. She teaches privately, at the University of Cambridge, and at Trinity Laban Conservatoire. She has recently been invited to give a masterclass at the Royal Academy of Music, and also to teach at the international Oxford Flute Summer School.

Emma studied at the Royal Academy of Music with William Bennett and Kate Hill, and previously with Anna Pope at the Purcell School of Music, where she won the 2010 Fenton Leavers' Award. She later studied privately with Robert Winn. Emma has been generously supported by the Hattori Foundation and the Martin Musical Scholarship Fund. She also won the 2014 Kenneth Loveland Gift and is a City Music Foundation Artist.



## **JACK HANCHER** biography:

Jack Hancher is an award-winning classical guitarist. He completed his Master in Performance at the Royal College of Music (RCM), London in 2018 where he studied with Gary Ryan and Chris Stell and won the RCM Guitar Award 2014 while still in his second year as an undergraduate. In 2020, Jack won First Prize at both the Zagreb Guitar Festival Competition and the Plovdiv GuitArt Festival Competition, earning him the place as a EuroStrings Artists for 2021, and subsequently performed at guitar festivals across Europe.

In 2021, he was awarded Second Prize at the Altamira International Guitar Competition and was a finalist in the String Section of the Royal Overseas League Competition. In 2017, he was accepted onto the International Guitar Foundation (IGF) Young Artists Platform and performed at the IGF London Guitar Festival at Kings Place, London in October that year.

In 2018, Jack performed at Wigmore Hall, London, playing his arrangements of Albeniz's piano music and later that year, performed at the Cheltenham Contemporary Arts Festival with music by Arnold, Britten and Dowland.

Jack has performed across Europe in venues such as the Großer Ehrbar Saal, Vienna and the Conservatorio Giuseppe Verdi, Turin.

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TICKETS: £15 plus booking fee. Concessions available.

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## **SATURDAY 4 JUNE**

### **EVENT 6**

[Back to Event Listing](#)

### **MEET THE COMPOSER: DAVID MATTHEWS IN CONVERSATION**

**4.00pm – 5.00pm**



'Few other living composers can deploy the classical virtues of clarity, tradition and restraint to such cogent ends' – Tempo

David Matthews discusses his life and work with fellow composer James Francis Brown. Since working as Benjamin Britten's assistant in the 1960s this remarkable composer has forged a reputation as one of the UK's most significant symphonists. Matthews's music unashamedly embraces his own brand of tonality, and he retains a firm commitment to a music that is grounded in song and dance and is connected to the vernacular.

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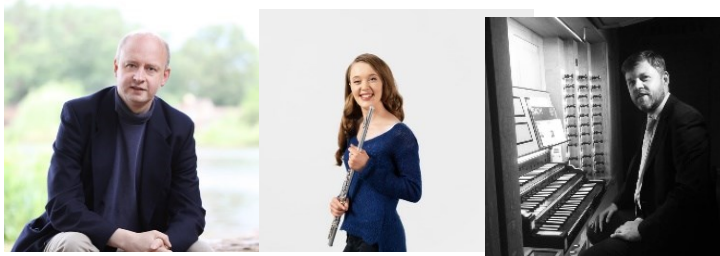
SATURDAY 4 JUNE

**EVENT 7**

[Back to Event Listing](#)

HERTFORDSHIRE FESTIVAL ORCHESTRA

6.00pm – 7.30pm



**MATTHEW TAYLOR** – conductor

**EMMA HALNAN** – flute

**WILLIAM WHITEHEAD** – organ

**PROGRAMME:**

**SIR MALCOLM ARNOLD**

Concerto No.1 for Flute & Strings

- I. *Allegro energico*
- II. *Andante*
- III. *Con fuoco*

**DAVID MATTHEWS**

Three Birds and a Farewell

- I. *The Blackbird*
- II. *The Cuckoo*
- III. *Interlude*
- IV. *The Song Thrush*
- V. *Goodnight Song*

**SIR MALCOLM ARNOLD**

Organ Concerto

- I. *Vivace*
- II. *Lento*
- III. *Allegretto*

**J S BACH**

Orchestral Suite in D major BWV 1068

- I. *Ouverture*
- II. *Air*
- III. *Gavotte*
- IV. *Bourrée*
- V. *Gigue*

## **Programme Notes**

### **ARNOLD** Concerto No.1 for Flute & Strings

Composed in 1954, nearly twenty years before the Flute Concerto No. 2, the Concerto for Flute and Strings bears the hallmarks of a younger, brasher style. The dissonances are sardonic rather than melancholy, sarcastic rather than despairing, and although the first movement is tinged with the melancholy of G Minor, the clear optimism of G major lends vigour to the ebullient rhythms of the finale. Here there is no hard-won battle for the final triumph of a single major chord; indeed, there is scarcely a battle at all, even during the whirlwind flurry of the G minor passage-work in the first movement. This Allegro energico is typical of Arnold's preoccupations during these years; biting dissonances are emphasised by sharply pointed rhythms, anxious ostinato figures in the orchestra bring disquiet to long-breathed melodies in the solo line and the solo line itself encompasses lyrical cantilena, brittle staccato arpeggios and brilliant running figures, revealing the varied qualities of the instrument in the hands of a virtuoso.

The Andante is also paralleled by similar movements in Arnold's output around this time. The apparent complacency of its bland opening is soon shaken by questioning harmonies and jagged rhythms but even the most violent outbursts cannot prevent the final achievement of tranquillity.

The finale, like others of this period marked by Arnold to be played "with fire", is an extrovert dash through G major. It is not without a pointed play of cross-rhythms to give bite to those insistent tonic chords, however, and it has a carefully judged rhythmic framework in the orchestra to set off those passages where the soloist hurtles full-tilt through bars of semiquavers.

© 1980 Margaret Archibald

### **MATTHEWS** Three Birds and a Farewell

This short suite began in 1998 when I was asked to compose a piece for the Schubert Ensemble's Chamber Music 2000 series. I wrote an arrangement for piano quartet of the Welsh folksong '*Y Deryn Du*' ('The Blackbird'). In 2004 I arranged it for string orchestra and George Vass played it as an encore at the end of the 2005 Hampstead & Highgate and Presteigne Festivals. In 2006 I wrote the test piece for the Lionel Tertis International Viola Competition on the Isle of Man, basing it on the Manx song '*Arrane Oie Vie*' ('Goodnight Song'), often sung on the island at close of day. The same year I wrote an arrangement of '*Arrane Oie Vie*' for strings for my friend the novelist Robbie Lamming, who was born on the Isle of Man and had drawn my attention to the song.

In 2011 I decided to add more pieces to make a suite. It was my intention to arrange two more folksongs about birds and I found an English song about the cuckoo, with the delightful refrain:

Cuckoo in April, cuckoo in May,  
Cuckoo in June and July flies away.

I wrote this movement at the beginning of June at my house in Deal, where I was hearing cuckoos each morning on my walks in the surrounding countryside. I could not find another bird folksong that I liked and so wrote my own, initially for piano as a wedding anniversary present for my wife Jenifer, then a slightly extended version for strings. I called it '*The Song Thrush*', and added a coda with some thrush song fragments on solo violin, which are derived from the tune but also related to what my local thrush in Hampstead Garden Suburb happened to be singing in July. Finally, in September, I wrote a short chorale-like interlude to separate these two movements.

As Percy Grainger demonstrated, the best way to treat folksongs is to repeat them. However, I haven't used as many repetitions as he usually did: in '*The Blackbird*', the tune comes three times (the third time

in canon); in 'The Cuckoo', four times punctuated by numerous cuckoo calls; in 'The Song Thrush', seven times; in 'Goodnight Song', only twice, but prefaced by a free variation of the tune in faster tempo.

© David Matthews

### **ARNOLD** Organ Concerto

This Concerto is in three movements, and is written for three trumpets, timpani and strings. The trumpet parts are in the high register, in the tradition of Bach and Handel.

The first movement (Vivace) is based on two themes – the first played by strings in octaves at the start of the movement; the second, later on in the movement, is played by the organ, interrupted angrily by the orchestra. In the second movement (Lento) the organ is accompanied only by muted strings. The form is very simple (Ternary, in fact) and the movement could best be described as a meditation.

The last movement (Allegretto) is a fugue, the subject of which is a rhythmical variation of the first movement. This leads to a climax when the violins and violas play the fugue subject and organ and trumpets play the theme of the first movement in its original form. A short and loud coda brings the work to an end.

© Sir Malcolm Arnold

### **J S BACH** Orchestral Suite in D major

The origins of much of Bach's music lie in obscurity, and this Suite in D is no exception. It is conjectured to date from the period of his last major post in Leipzig since he would have had the benefit of the many brilliant instrumentalists from the Collegium Musicum that this work demands.

It also seems that Bach added trumpets, drums and oboes by way of a revamp, possibly some considerable time after its composition – leaving only the exquisite air in its delicate scoring for strings and continuo alone. The bright and festive key of D major is also the most comfortable key in which all the instrumentalists may play energetically. The movement's titles reflect the Baroque fascination with courtly dances, especially those emanating from the ever-fashionable France. The very spelling 'Overture' is French and, though not a dance, it takes as its form a slow introduction followed by a fast section with imitation between the instruments before a return of the slow music, after the French model.

Following the 'Air' (a curiously English spelling!) the ensuing movements are all dances. There is a pair of gavottes (presented as one movement) with their characteristic two-step 'upbeat' giving way to a rather earthy bourrée (the term meaning 'a bundle of sticks', indicating a dance around a bonfire) and finally a vigorous gigue replete with hunting calls and making full use of the available instrumentation. However, it is the serene air that lingers in the mind long afterwards, and it is no wonder that, in the 20th century, it became one of the most treasured single movements of the entire Baroque era.

### **MATTHEW TAYLOR** biography:

Composer and conductor Matthew Taylor won a Scholarship to Queen's College, Cambridge and after graduating was awarded the Conducting Scholarship to Guildhall School of Music. He later studied with Leonard Bernstein and conducted concerts with Bernstein in Germany. Matthew has worked with many UK orchestras including City of London Sinfonia, Bournemouth Symphony Orchestra and Royal Ballet Sinfonia. His Hyperion world premiere recording of Robert Simpson's 11th Symphony won a Gramophone Award. Forthcoming engagements include a recording of his 6th Symphony and concertos with BBC NOW in December. Matthew has conducted premieres by many leading composers including Vagn Holmboe, Robert Simpson, David Matthews and James Francis Brown. He recently conducted the world premiere of Bernstein's 13 Anniversaries for piano arranged for string orchestra.

As a composer, Taylor's music is very often vigorous, occasionally even hard-hitting, but it is also infused with moments of delicate, hypnotic, beauty where we recognise an artist, perhaps rarer these days, whose ideas extend across the widest of emotional ranges. His inspiration is by no means bound by an admiration for the great composers of the past; as he says himself, nature exerts a fundamental influence on his creative process:

I have spent most of my adult life in South London where I have always felt comfortable...though walks in the country are an important part of the gestation of a new work. Continually I return to the Sussex Downs which are like old friends for me, always appearing slightly different in some ways but reassuringly constant in others. But I also derive great enjoyment from North Norfolk, much of Cornish coast, the New Forest, the Lake District or, my most recent discovery the Cullins on the Isle of Skye.

There are now several fine recordings of his work, available on labels such as Toccata Classics and Dutton Epoch. But, as we stand today at his op 56 (many of them large-scale works), there are many hidden gems to get to know by a remarkable composer whose output covers such a broad range of genres.

#### **EMMA HALNAN** biography:

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## **WILLIAM WHITEHEAD: biography:**

William Whitehead has gained a wide reputation for his engaging and inspiring interpretation of the organ repertoire. His concert career was given a boost when he won first prize at the Odense International organ competition in Denmark, 2004. Since then he has travelled widely giving concerts in Europe and the US. Recent venues include The Royal Festival Hall, London (his debut at this venue), Westminster Cathedral, The Royal Albert Hall for the BBC Proms and Berlin Dom. A recorded artist on dozens of discs, he is most recently to be heard as organ soloist in Handel's Op 7 No 1 Organ Concerto with the Gabrieli Consort and Players (Winged Lion label). His work as a continuo player brings him together with groups such as the Gabrieli Consort, the Orchestra of the Age of Enlightenment and the Scottish Chamber Orchestra (Proms 2019).

2015's Proms saw him appear with the St Petersburg Philharmonic Orchestra. Trained at Oxford University and the Royal Academy of Music, William Whitehead is now a sought-after organ teacher, teaching many students at both Oxford and Cambridge Universities. Previously he has held appointments as Assistant Organist, Rochester Cathedral, and Director of Music at St Mary's Bourne Street, and is now the Associate Organist of Lincoln's Inn in London. He has been a professor at both the Royal Academy of Music and Trinity College of Music. As curator of the Orgelbüchlein project, William Whitehead is seeing through a large-scale project to 'complete' Bach's unfinished collection. This international project has already garnered much interest and is fast becoming a cross-section of the most interesting composers at work today. More information is available at [www.orgelbuechlein.co.uk](http://www.orgelbuechlein.co.uk). The first volume is available with Peters Edition.

## **HFoM FESTIVAL ORCHESTRA**

### **Oboes**

Nicola Hands  
Penny Smith

### **Trumpets**

Adrian Woodward  
Ross Brown  
Adam Wood

### **Continuo**

William Whitehead

### **1st Violins**

Philippa Barton  
Emma Crossley  
Miranda Allen  
Tom Suarez  
Kath Roberts

### **2nd Violins**

Mira Marton  
Alison Wyatt  
Viviane Plekhotkine  
Abigail Dance

### **Violas**

Fiona Bonds  
Jonathan Hallett

### **Double Bass**

Phillip Davis

### **Percussion**

Jonathan Grogan

### **Cellos**

Susie Winkworth  
Michael Wigram

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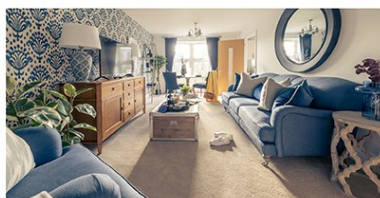
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MONDAY 6 JUNE

**EVENT 8**

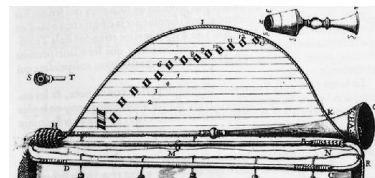
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**WORKSHOP: INTRODUCING THE  
BAROQUE & RENAISSANCE TRUMPET**

6.45pm – 8.15pm

In a fascinating perspective of musical times past, period instrument specialist Adrian Woodward demonstrates the beauty and versatility of an instrument as commonly used in the creation of 'high art' as the sobering signals of war.

Selected participants discover how to produce the necessary sounds with the aid of three natural trumpets and mouthpieces as well as seven cavalry trumpets!



**ADRIAN WOODWARD** biography:

Adrian Woodward plays the cornetto and natural trumpet with the Gabrieli, Kings Consort and the education band of the OAE.

He is interested in improvising in music from the 17<sup>th</sup> to the 20<sup>th</sup> century, following the sources by Farburden, Falsobordoni, Lusitano with High Wire Baroque, and also playing virtuosic arrangements of baroque music with Blackadder Baroque Brass.

Adrian has learned a new way to achieve the high notes in the baroque repertoire and is proud to pass on this knowledge to his students.

He has been the MD for four artistic directors at Shakespeare's Globe Theatre, playing in award winning productions with Mark Rylance, Stephen Fry and other celebrity actors.

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**THROUGHOUT THE FESTIVAL**

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**MUSIC IN MIND – LIVING WITH DEMENTIA**



During the Festival period, specially trained musicians share the gift of music with selected care homes throughout the county of Hertfordshire via interactive online sessions for people living with dementia, including their carers and families. For those living with the condition, participating in music can bring not only an improvement in symptoms, but a sense of joy and elation for those taking part.

In collaboration with ***Sing from the Heart***, a Hertfordshire based charity founded by Clare Childs.





TUESDAY 7 JUNE

**EVENT 9**

**MAGGINI STRING QUARTET**

**JULIAN LEAPER** Violin I  
**CIARAN MCCABE** Violin II  
**MARTIN OUTRAM** Viola  
**MICHAL KAZNOWSKI** Cello



[Back to Event Listing](#)

7.30pm – 9.00pm

**PROGRAMME:**

**DAVID MATTHEWS**

String Quartet No. 6, Op.56

- I. *Allegro moderato e flessibile*
- II. *Adagio*
- III. *Allegro energico*

**SIR MALCOLM ARNOLD**

String Quartet No. 2

- I. *Allegro*
- II. *Maestoso con molto rubato – Allegro vivace*
- III. *Andante*
- IV. *Allegretto – Vivace – Lento*

**W A MOZART**

Quartet in C major K465 'Dissonance'

- I. *Adagio – Allegro*
- II. *Andante cantabile*
- III. *Menuetto. Allegro*
- IV. *Allegro molto*

**Programme Notes**

**MATTHEWS** String Quartet No. 6, Op.56

When the writer and art critic Peter Fuller, whom I had just got to know and whose insights into art I admired deeply, was killed in a car accident in April 1990, I composed an Adagio for string quartet in his memory, which was played at his memorial service later that year by the Brodsky Quartet. This short piece formed the basis of the central slow movement of my Sixth Quartet, which was composed in 1991 for the Brindisi Quartet to a Commission from the Little Missenden Festival. The original piece is divided into sections and enclosed within a rhetorical frame. At two points, I introduced new developmental material, where a fragment of music is closely examined, as if under a microscope.

The outer movements both derive their thematic material from the slow movement. Both are in Sonata form. Much of the first movement is contemplative in character, though its second subject is a fierce chordal passage. In the last movement the main contrast is between the energy of the opening and the

overt lyricism of the second group. The development precipitates a crisis, where a theme from the slow movement returns, high on the cello. The ending is, I hope, a reaffirmation of vitality.

© David Matthews

### **ARNOLD** String Quartet No. 2

Arnold's Quartet No. 2 was completed in Dublin on August 12, 1975, and is dedicated to Hugh Maguire, leader of the Allegri String Quartet, who gave the first performance in Dublin Castle in June 1976. The British premiere, by the same ensemble, occurred three days later at Snape Maltings, as part of the Aldeburgh Festival.

Although the Second Quartet is a different proposition to the First, its opening bars seem to refract, at vast distance, the material that began the earlier work. If this is so, which analysis merely suggests, we are in a new world. The thought is more elliptical, if scarcely less direct, and if the textural character is recognisably that of the same artist, it seems to loom at us, almost frighteningly angry in mood. This is not, by any means, the genial Arnold of a hundred 'feel good' films; here is revealed a troubled soul - yet, just when we think we have identified this character, a sudden new theme, gentle if not wholly genial, cuts across our perception and brings the movement to a still troubled, unresolved end.

This irresolution is brought to its furthest point in the next movement. First violin, unaccompanied, intones an extraordinary solo, divorced from all we have thus far heard and coalescing into a Celtic dance which is suddenly attacked (no other word will do) by the other players. The emotion is ratcheted up further, as this amazingly challenging phantasmagoria unfolds before us.

The essential chromaticism of the succeeding slow movement borders on, and occasionally embraces, serial writing within a ternary structure, before the movement's organic simplicity reveals, within the extended coda, elements of tonal bases. Nor is this musically illogical, for the nature of the material itself enables it to be thus treated. In this way is Shostakovich further evoked.

The finale brings a new character on first violin over a soft, faster accompaniment. The violin theme, faintly familiar, receives full symphonic treatment which demands close attention from the listener. Eventually, the mood progressively lightens from the central Vivace, as the Quartet, gradually divested of its troubles, moves towards a warmly embracing, yet underlyingly passionate, coda.

© Robert Matthew-Walker, 2001

### **MOZART** Quartet in C major K465 'Dissonance'

In the early 1780s, Mozart became greatly interested in the quartets of his friend and senior, by twenty-four years, Joseph Haydn. Haydn had observed, in a letter to Mozart's father: "Before God, and as an honest man, I tell you that your son is the greatest composer known to me either in person or by name. He has taste, and, what is more, the most profound knowledge of composition."

Yet, on the appearance of Mozart's C major quartet, K465, in the January of 1785, Haydn, who was subsequently to compose a highly affecting vision of chaos in his oratorio, *The Creation*, confessed to being somewhat bewildered: "If Mozart wrote it, he must have meant it". He was referring to the famous slow introduction of Mozart quartet rather than the work as a whole. The opening Adagio stretches the bonds of conventional tonality almost to breaking point and yet it bears the seeds for nearly all the music that follows, despite its ostensible sparseness.

The faster music (*Allegro*) that ensues seems abruptly buoyant and direct, yet it has features of insistence in the repeated notes and choice of melodic shapes, which become more apparent with deeper familiarity.

The slow, second movement also has its mysteries and subterranean levels. Alfred Einstein wrote of the glowing end to this movement that "the first violin openly expresses what seemed hidden beneath the conversational play of the subordinate theme"

In the third movement, the customary 'dance music', the exuberant opening section (minuet) is dramatically offset by a minor key trio – again with those insistent repeated notes, and this restlessness permeates the last movement which, although expressing some of the gaiety of the first movement *Allegro*, displays a more rugged nature – a "dissonance" formed by heavy accents, sinewy melodic lines and an intense dialogue between the instruments, in contrast to the strange wilderness of the quartet's very beginning, which gained the work its famous epithet – "The Dissonance".

#### **MAGGINI QUARTET** biography:

Formed in 1988, the Maggini Quartet is one of the finest British string quartets. Its acclaimed recordings have won international awards including Gramophone Chamber Music Award of the Year, Diapason d'Or of the Year and a Cannes Classical Award, and have twice been nominated for Grammy Awards. The Quartet has recorded the complete Mendelssohn quartet cycle for Meridian Records and their CD of two of the opus 18 string quartets by Beethoven is now available, also on Meridian. Recent projects for the label have been recordings of the string quartets of Welsh composer Arwel Hughes and a disc of music by Jonathan Rutherford.

The Maggini Quartet's commitment to new music has led to important commissions including works by James MacMillan, Robert Simpson, Eleanor Alberga and Roxanna Panufnik. Their unique collaboration with Sir Peter Maxwell Davies, performing and recording his ten 'Naxos Quartets', was hailed as "a 21st century landmark".

The Maggini Quartet appears frequently in prestigious concert series at home and abroad and makes regular media broadcasts. International tours have included the USA, Japan, South Korea, Dubai and many European countries. Their regular schedule includes two annual visits to Norway.

The Magginis are renowned for their interpretations of British repertoire and The Glory of the English String Quartet continues to be an important ongoing initiative, drawing upon the wonderful repertoire which the Quartet is committed to bringing to a worldwide audience.

In addition to their concert activity, the members of the Quartet have an international reputation as chamber music coaches. They hold several UK residencies and have worked at the UK's senior music institutions.

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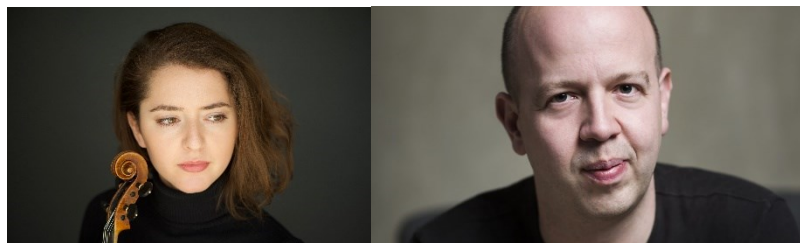
WEDNESDAY 8 JUNE

**EVENT 10**

[Back to Event Listing](#)

**SOUNDBITES: MATHILDE MILWIDSKY  
& HUW WATKINS IN RECITAL**

1.00pm – 1.55pm



**MATHILDE MILWIDSKY** – violin  
**HUW WATKINS** – piano

**PROGRAMME:**

**W A MOZART**

Rondo in C major, K 373

**DAVID MATTHEWS**

Preludes II & V from Fifteen Preludes for solo violin Op. 132

**AGNES ZIMMERMANN**

Violin Sonata no 3 in G minor, Op. 23

- I. *Allegro*
- II. *Scherzo: Allegro grazioso*
- III. *Andante tranquillo*
- IV. *Finale: Allegro vivace*

**HUW WATKINS**

Arietta for violin and piano

**BÉLA BARTÓK**

Six Romanian Dances for violin and piano (arr. Szekely)

- I. *Jocul cu bâta* (Stick Dance)
- II. *Brâul* (Waistband Dance)
- III. *Pe loc* (Stamping Dance, or On the Spot)
- IV. *Buciumeana* (Hornpipe Dance)
- V. *Poarga româneasca* (Romanian Polka)
- VI. *Maruntel* (Quick Dance)

## **Programme Notes**

### **MOZART** Rondo in C major, K 373

It is easy to forget that as well as being one of the foremost keyboard players of his time, Mozart was also a highly regarded violinist – as one might expect from the son of a man whose ‘Treatise on the Fundamentals of Violin Playing’ was considered the most important manual on violin technique of the era. When Wolfgang, on tour in Munich in 1777, wrote eagerly to Leopold – “Everyone was amazed. I played as if I were the greatest violinist in Europe.” His proud father wrote back – “It does not surprise me in the least, you yourself don’t know how well you play the violin.”

Despite Wolfgang’s prowess on the instrument, the tastes of his major benefactor, the Archbishop Colloredo, ran more in the direction of Italy. So it was that the virtuoso Antonio Brunetti was installed as the go-to violinist at Salzburg. Never mind that Mozart found Brunetti “boorish and crude”, he was somewhat obliged to provide a work for Brunetti. This Rondo came into existence in 1781 as a work for violin and orchestra (Brunetti had rejected its companion piece, the Adagio in E, K261 as “too serious and learned”) and Mozart subsequently made arrangements for flute and keyboard, from which this arrangement for violin and piano is derived.

This Rondo, though simple and elegant on the surface, demonstrates Mozart's inventive gifts in its skilful fusion of sonata and rondo forms.

### **MATTHEWS** Preludes II & V from Fifteen Preludes for solo violin Op. 132

I wrote fifteen preludes for solo violin between 2007 and 2015, most of them for friends’ birthdays. They were intended as companion pieces for the fifteen fugues I had written earlier, but they can also be played on their own. No.2 in C minor was for Michael Bartram’s 70th birthday. No.5 in D major, for Justin Broackes’s 50th birthday, is titled ‘Monte Maggio’: it is a Ranz des vaches, and was composed on the summit of Monte Maggio, a mountain in Liguria, Italy, from which there was a clear view of the distant Alps.

© David Matthews

### **ZIMMERMANN** Violin Sonata no 3 in G minor, Op. 23 (1879)

Born in Cologne, Agnes Zimmermann (1847–1925) settled in London as a child. She made her concert debut in 1863, playing the ‘Emperor’ Concerto, and was soon celebrated as one of Europe’s more important pianists, her partners in chamber music including Clara Schumann, Joseph Joachim, Alfredo Piatti and Wilma Neruda, Lady Hallé. She enjoyed a reputation also as teacher, music editor and composer. At the centre of her modest output of compositions are three substantial violin sonatas.

Zimmermann’s Third Sonata is dedicated to Louisa Sophia, Lady Goldsmid (1819–1908), well-known for her efforts to improve the education provision for British women and for taking a leading role in persuading Cambridge University to permit women graduates. Zimmermann lived with her for many years following the death, in 1878, of Louisa’s husband, the famous barrister and politician, Sir Francis Henry Goldsmid.

The first movement, marked Allegro moderato, based on a broad theme in 6/4, looks more like Zimmermann’s contemporary Johannes Brahms on the page, but without his fondness for wide-ranging tonal peregrinations, and so revealing a more Classical inclination. Further reminiscent of Brahms is that the 6/4 time allows for the sort of hemiola divisions his music often exploits – dividing the 6 into either 2 or 3 provides for more rhythmic drama and fluidity than in the other sonatas. The theme also explores semitone appoggiaturas either side of the dominant, with the E flat and C sharp invoking Bach. This approach is not something seen elsewhere in Zimmermann’s chamber works, and I am struck by the similarities in the shape of the theme to that of the first movement of the Piano Sonata that Macfarren dedicated to Zimmermann in 1865, also in G minor. Both have the same ascending shape from G to D, both wind around E flat–D–C sharp and both conclude with a pedal idea. It is impossible to say whether this link is merely coincidental.

A further link between Zimmermann and Macfarren is that their slow movements are both in the submediant of E flat. Zimmermann's draws upon the warmth and tenderness that is central to the traditional Viennese-School 'topic' for this key. The music here seems Schumannesque, with Lieder-like writing for the piano, and wistful melodic touches that begin to take on darker Romantic hues of depth and profundity.

Soon the music morphs into a more intense episode, with triplet figures in the more intimate key of A flat minor. The writing looks like textures seen in Schumann or Brahms, but often for solo piano for several phrases, with the violin not daring to intrude on Zimmermann's private soliloquy. The texture later develops further into something more complex with demisemiquavers, and the music closes in the E flat in which it began.

The Scherzo, an Allegro grazioso in C minor, shows the influence of Chopin, with a recurring theme that sounds similar to the opening of his C sharp minor Polonaise, but in lighter, more Classical vein. It is known that Zimmermann performed Chopin's music in her piano recitals and that it was well-received, and so it seems natural that something of his style might appear in her music, especially in a dance movement. This fusion with her own style makes for music that is elegant and highly attractive. A contrasting C major trio section, somewhat Brahmsian, prefaces a return to the C minor dance.

The finale is in 6/8, like the finale of Macfarren's piano sonata, and with a not dissimilar rhythmic profile. Zimmermann's finale, by contrast, is more dramatic, with diminished-sevenths harmony and a marking of Allegro appassionato.

After various key modulations, and an impressive range of colours and textures, the music moves to the major mode and ends affirmatively in G major.

© Peter Fribbins

#### **WATKINS Arietta for violin and piano**

Arietta, a quiet moment of introspection, where the violin's melody unfolds slowly, suspended above the piano's gentle harmonic web.

© Huw Watkins

#### **BARTÓK Six Romanian Dances for violin and piano (arr. Szekely)**

In 1904, Bartók was captivated by the singing of a Hungarian peasant girl and quickly wrote down the melody he heard. It was a Damascene moment when Bartók had a powerful intuition that the flavours and rhythms of folk music could revitalise not only his own music (which at that point was still considerably influenced by the music of Liszt, Brahms and Richard Strauss) but may even provide a new freshness and creative impetus for the entire Western musical attitude.

By 1918, his collecting tours had enabled him to amass 2700 Hungarian, 3500 Romanian and 3000 Slovak dances and songs and one of the fruits of his passion for folk song was this suite, originally written for piano solo in 1915. It quickly became one of his most popular works and was subsequently published in other arrangements such as this one by his friend, Zoltán Székely, for violin and piano. The titles of the six movements listed above can be translated as follows:

- I. *Dance with Sticks*: a solo dance for a young man, which includes kicking the ceiling.
- II. *Waistband Dance*: derived from a spinning song with dancers holding each other's waists, flowing directly into the third dance
- III. *On the Spot*: a dance in which the participants stamp on one spot.
- IV. *Hornpipe Dance*: featuring the ancient Mixolydian mode (a type of scale) with a somewhat Arabian flavour.
- V. *Romanian Polka*: a children's dance with changing time-signatures, flowing directly into the final dance.
- VI. *Fast Dance*: fast, tiny steps are performed by couples, used as a courting dance.

## **MATHILDE MILWIDSKY biography:**

*"The audience burst into spontaneous and repeated applause after the first movement, which the soloist had crowned with a brilliantly played cadenza.... And where could you hear a larghetto played as divinely beautifully as by Milwidsky?"*

**Süddeutsche Zeitung**, Oct 2019 (Beethoven Violin Concerto with Dachau Sinfonietta, Schloss Dachau)

Born in London in 1994, violinist Mathilde Milwidsky has been praised by **The Strad** (2017) for her *"perfect intonation and beautiful shaping and colouring, comprehensively nailing each new stylistic and emotional universe as she went"* as well as by the Ostfriesen Zeitung (2018) – "Milwidsky showed in the interplay with the pianist Thomas Hoppe a unique, rarely heard musical experience... that was sensational." She has performed as a soloist at venues in the UK such as the Royal Festival Hall, the Wigmore Hall, Kings Place, St John's Smith Square, Cadogan Hall and the Royal Albert Hall. In 2021 Mathilde attended the Verbier Festival Academy on the Soloist & Chamber Music Programme, as one of seven violinists chosen worldwide. She has been broadcast on BBC Radio 3 "In Tune", Deutschlandfunk Kultur, BBC Radio 4, Radio Swiss Classic, Yle Radio Suomi (Finnish National Radio) and Hessischer Rundfunk and is currently an Artist on the Countess of Munster Recital Scheme for 2020–2022.

Mathilde's debut CD for Toccata Classics with pianist Sam Haywood, comprising the world premiere of the three Sonatas for Violin and Piano by Agnes Zimmermann, was released in 2020 and has received widespread acclaim, including Mathilde being named Classical Music Magazine's Artist of the Month and glowing reviews - *"London-born violinist Mathilde Milwidsky is simply terrific, her tone, technique, and temperament the ideal mix and balance for these works. Five stars: I'd give it 10 if I could. This is one of those once-in-a-decade or more discoveries."* (**Fanfare Magazine**, US). Her latest release, of both Beethoven Romances for Violin and Orchestra, alongside the National Symphony Orchestra and conductor Rimma Sushanskaya, was released worldwide on the Guild label, and was subsequently given a five star review by **Musical Opinion**.

Mathilde was the sole British violinist to be selected for the 2019 Queen Elisabeth Violin Competition in Brussels and won 3rd Prize at the Windsor Festival International String Competition 2019. In 2020 she was a major prizewinner at the Peter Pirazzi Stiftung Competition (Frankfurt) and became a scholarship-holder of Deutsche Stiftung Musikleben (Hamburg). At the inaugural Aurora Music Competition 2018 (Sweden) the jury, chaired by Gordan Nikolic, unanimously awarded her First Prize, alongside the Audience Prize. Mathilde is a semi-finalist laureate of the 2018 International Joseph Joachim Violin Competition Hanover and won the String Section of the 2017 Royal Overseas League Music Competition. She became a St John's Smith Square Young Artist for the 2017/18 season, for which she gave the world premiere of a piece written for her by the acclaimed composer Sally Beamish.

She is regularly invited to festivals such as Prussia Cove, Verbier, Lerici, Fraenkische Musiktage, Musikdorf Ernen, Edinburgh Fringe, Lichfield, Presteigne and Kings Lynn, collaborating with musicians such as Anthony Marwood, Thomas Hoppe, Ettore Causa, Lilli Maijala, Avi Avital, Huw Watkins, Rosanne Philippens and Christian Poltéra. She has worked closely with such esteemed composers as Cheryl Frances-Hoad, Huw Watkins, Joseph Phibbs, James Francis Brown and David Matthews.

Mathilde's studies began at the Royal College of Music Junior Department where she was a Tsukanov Scholar taught by Viktoria Grigoreva and David Takeno. She was then offered a place at Trinity College, Cambridge but instead studied at the Royal Academy of Music as a full scholarship student under György Pauk, graduating in July 2017 with First Class Honours and the Regency Award for notable achievement, the Louise Child Memorial Prize for highest-achieving graduate and the Marjorie Heyward Fund for the highest violin mark of the year. She is currently studying under Professor Mi-kyung Lee at the Hochschule für Musik und Theater München. Additional inspiration has come from members of the London Haydn Quartet and masterclasses with, among others, Leonidas Kavakos, Steven Isserlis, Maxim Vengerov, Mihaela Martin, Augustin Dumay, Guy Braunstein and Gerhard Schulz. Generous scholarships have supported her studies, including awards from the Hattori Foundation, Deutsche Stiftung Musikleben, the Philharmonia Orchestra's Martin Musical Scholarship, the Drake Calleja Foundation and the Tillett Trust.

### **HUW WATKINS** biography:

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. *"What an amazing musician Watkins is, this unfailingly dependable and musical pianist who seems to be everywhere. If he caught a cold most of Britain's summer festival season would collapse."* The Telegraph.

As a pianist, Huw Watkins is in great demand with orchestras and festivals including the London Sinfonietta, Britten Sinfonia, the BBC orchestras and Aldeburgh and Cheltenham Festivals. He has performed globally at concert halls including at the Barbican, the Wigmore Hall, the Library of Congress in Washington and the Smithsonian Institute. Strongly committed to the performance of new music, Huw has given premieres of works by Alexander Goehr, Tansy Davies, Michael Zev Gordon and Mark-Anthony Turnage. He recently presented a programme of Hans Werner Henze's piano works at the BBC's Total Immersion Day at the Barbican. UK recent appearances include Newbury and Peasmarsh Festivals, Wigmore Hall, Eaton Square, Kettle's Yard Cambridge, Saffron Walden, Glasgow, Bath. Further afield, Ferrara, Columbus (USA) with ProMusica Chamber Orchestra, Domaine Forget and Toronto Summer Music Festival.

A favourite partner for chamber collaborations, Huw Watkins performs regularly with his brother Paul Watkins, as well as Alina Ibragimova, James Gilchrist, Daniel Hope, Nicholas Daniel, Sebastian Manz, Mark Padmore, Carolyn Sampson, and Alexandra Wood. Recently Huw has featured as both Composer in Residence and pianist at festivals including Presteigne and Lars Vogt's 'Spannungen' Festival in Heimbach, Germany, as well as with the Orchestra of the Swan (2012–14).

Huw Watkins is one of Britain's foremost composers and his music has been performed throughout Europe and North America. Huw's works have been performed and commissioned by the Nash Ensemble, Birmingham Contemporary Music Group, Belcea Quartet, Elias Quartet, BBC National Orchestra of Wales, BBC Symphony Orchestra, London Symphony Orchestra and Cincinnati Chamber Orchestra. Highlights include his acclaimed Violin Concerto premiered at the BBC Proms by Alina Ibragimova and the BBC Symphony Orchestra conducted by Edward Gardner, Piano Concerto premiered by BBC NOW, London Concerto premiered to mark the London Symphony Orchestra's centenary, Double Concerto premiered at the BBC Proms with BBC NOW conducted by Jac van Steen and In My Craft or Sullen Art for tenor and string quartet premiered at the Wigmore Hall by Mark Padmore and the Petersen Quartet.

Huw has been named as Composer-in-Association with BBC NOW for three years, starting in the Autumn of 2015 and is regularly featured on BBC Radio 3, both as a performer and as a composer. His recordings include a disc of Mendelssohn's cello and piano works with his brother Paul Watkins (Chandos), British sonatas for cello and piano with Paul Watkins (Nimbus), Alexander Goehr's piano cycle 'Symmetry Disorders Reach' (Wergo), and Thomas Adès' song cycle 'The Lover in Winter' with the countertenor Robin Blaze (EMI Classics). Most recently, NMC Records have released a disc dedicated to Huw Watkins' work entitled 'In my craft of sullen art' (NMC). The disc showcases Huw's 'outstanding pianism' (Andrew Clements, The Guardian) and reveals him as 'one of the most rounded composer-musicians in the UK' (Andrew Clark, Financial Times).

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Joseph Haydn: Symphony No. 85 in B flat major 'La Reine'

Mozart: Clarinet Concerto in A major, K. 622

Soloist: Alison Eales

Joseph Haydn: Symphony No. 83 in G minor 'La Poule'

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**EVENT 11**[Back to Event Listing](#)**A SINGING CELEBRATION  
WITH HERTFORD SCHOOLS**

Continuing our collaboration with Hertfordshire Music Service, HFoM is working towards an inspiring project with composer, pianist and animateur Adam Saunders, to take place later this year.

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**THURSDAY 9 JUNE****EVENT 12**[Back to Event Listing](#)**BEN GOLDSCHIEDER: A MASTERCLASS****5.00pm – 6.30pm**

In partnership with Queenswood School

**DANIEL SWAIN** - accompanist



Internationally renowned horn player Ben Goldscheider gives a masterclass for young and aspiring players of the instrument.

A masterclass can be just as rewarding for the audience as for the participants, so don't miss this chance to discover how a world-class musician considers the minutiae of their art.

**PARTICIPANTS:****BRAYDEN JOSÉ**

Richard Bissill – Fat Belly Blues

Franz Strauss – *Empfindungen am Meere*, Romanze für Horn und Klavier, Op. 12

**CHLOE HARRISON**

York Bowen – Horn Sonata in E flat Op. 101 (1<sup>st</sup> mvt.)

**JHIH-YI CHANG**

Eugène Bozza – *Sur les Cimes*

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THURSDAY 9 JUNE

**EVENT 13**

[Back to Event Listing](#)

**BEN GOLDSCHIEDER & RICHARD UTTLEY IN RECITAL**

**7.30pm – 8.30pm**



**BEN GOLDSCHIEDER** – horn  
**RICHARD UTTLEY** – piano

**PROGRAMME:**

**SIR MALCOLM ARNOLD**

Fantasy for solo horn, Op. 88 (1966)

**LUDWIG VAN BEETHOVEN**

Horn Sonata in F major, Op. 17

- I. *Allegro moderato*
- II. *Poco adagio, quasi andante*
- III. *Rondo – Allegro moderato*

**MARK SIMPSON**

Nachtstück for horn and piano

**ROBERT SCHUMANN**

Adagio and Allegro in A flat, Op.70

**JANE VIGNERY**

Sonata for horn and piano, Op.7

**Programme Notes**

**Arnold** Fantasy for solo Horn, Op. 88 (1966)

In 1965 Malcolm Arnold was commissioned by the City of Birmingham Symphony Orchestra to write five Fantasies as individual test pieces for the Birmingham International Wind Competition. This first set comprised Fantasies for Bassoon, Clarinet, Horn, Flute, and Oboe - each lasting just under five minutes. The winning performance of Fantasy for Horn was given by Ferenc Tarjani at Birmingham Town Hall in May 1966.

The success of these solo pieces led the composer to expand their number in 1969 with Fantasies for trumpet, trombone and tuba – and in later years, Fantasies for guitar, harp, recorder, and cello.

Demanding, challenging, full of spirit, whilst at the same time offering enormous scope for interpretation, the Fantasies test the finest of players. Composed by a master of instrumental writing they display Malcolm Arnold's characteristic use of colour and ingenious craftsmanship.

## **Beethoven** Horn Sonata in F major, Op. 17

Myths Abound with a composer such as Beethoven. One story that seems somewhat implausible is that he wrote this work on the day before its first performance in 1801 as a hasty but brilliant exhibit for his favourite horn player, Giovanni Punto (1746 – 1803). Punto had explored the outer limits of technique on the natural horn and Beethoven was very keen to write a showpiece for them both to perform. As Ben Goldscheider explains:

*"It is true that the piece was written very quickly and has a very elaborate piano part. Like many statements, however, that truth is not exhaustive, and it is also true that the work is arguably one of the most important ever written for the horn. Indeed, the Sonata Op.17 is the first time in musical history that a major composer wrote for the horn in this idiom of horn and piano."*

*"When preparing the work today, I try to capture the delicate balance between the material that people at the time were familiar with; the horn calls heard at the beginning, supportive material accompanying the piano and triadic movement with the material that would have been truly ground-breaking. Some of the melodic writing for the horn, especially in the third movement, would have been a revelation to the audiences of the time."*

## **Simpson** Nachtstück for horn and piano

Nachtstück was written as a showpiece for the brilliant young hornist Ben Goldscheider.

I imagined this night not as a time of tranquillity and reflection but one of darkness and foreboding with a nervous energy that could break out into moments of optimism or even despair. The title also alludes to the volatile Nachtstücke that you might find by Henze, Schumann or Schubert.

© Mark Simpson, 2021

## **Schumann** Adagio and Allegro in A flat, Op. 70

'A magnificent piece, fresh and passionate, and exactly what I like' – such was Clara Schumann's enthusiastic response to the first performance, in 1849, of her husband's latest work. Robert was to experience a very favourable upturn in public attention, largely due to his recent commitment to the concept of *Hausmusik*; the provision of works within the technical reach of gifted amateur musicians and for 'domestic enjoyment at leisure'.

The composer also made shrewd use of the latest technical developments for the valve horn, an instrument that was making solid headway with the orchestras of the 1830s. Comparing the instrument to the one Beethoven knew, which was essentially limited to specific notes rooted in the harmonic series, Ben Goldscheider has observed:

*"When we look at the Schumann, on the other hand, the horn has been emancipated from these obstacles and it can now play chromatically across its four-octave range with (relative) ease. The melodic writing is much more intricate, chromatic and this is true for its upper as well as lower register - a real step forward from the horn that Beethoven knew."*

The opening Adagio (originally conceived as a Romance) makes full use of these new developments with long legato lines and poignant chromatic inflections while the following *Allegro* pays homage to the hunting calls traditionally associated with the instrument, albeit with a slow central episode that reminds us of its new-found expressive reach.

## **VIGNERY Sonata for horn and piano, Op.7**

Belgian composer, teacher and violinist Jane Vignery (1913 - 1974) studied with Nadia Boulanger and Paul Dukas, and yet remains a largely unfamiliar figure. She was a victim of the turbulent and cut-throat Twentieth-Century period where her music, along with that of many other composers, did not follow the trend of the time.

Her Sonata for Horn and Piano, Op. 7 is her most well-known work and was dedicated to M. Maurice van Bocxstaele, Professor of Horn at the Royal Conservatory of Ghent. However, her compositional output was very small and contains only a handful of pieces. In 1942 she wrote her Sonata for Violin and Piano, Op. 8 which was awarded the "Irene Fuerison" award. Joseph Jongen, a member of the jury, remarked that "Here at last you can breathe and hear good music – it is good music that also sounds good".

The more successful music of the time was that of the avant-garde, of which Vignery was the polar opposite, which goes some way to explaining why Vignery did not achieve more recognition in her life. The three movements are in a traditional sonata, ternary, rondo form and uses impressionistic harmonic language. This work, along with the works of other previously unknown female composers, are now being rightfully discovered and celebrated.

**Ben Goldscheider** biography:

*"...it's Goldscheider's horn, golden and glorious, that properly takes the crown."*

**BBC Music Magazine / Legacy: A Tribute to Dennis Brain - Three Worlds Records / 2021**

Nominated by the Barbican as an ECHO Rising Star, this season Ben gives recitals at major concert halls including the Concertgebouw, Musikverein, Elbphilharmonie, Koln Philharmonie and LSO St. Lukes with an especially commissioned new work by Mark Simpson.

He made his debut with the BBC Symphony Orchestra conducted by Sakari Oramo at the Barbican performing Ruth Gipps Concerto, and with the London Philharmonic Orchestra conducted by Ed Gardner at the Royal Festival Hall performing the Knussen Concerto.

In 2022 he returns to the Pierre Boulez Saal to give a solo recital, and to Wigmore Hall as soloist (broadcast by Radio 3) and in chamber music with Mahan Esfahani, Nicholas Daniel and Adam Walker.

Highlights over the last year have included the release by Three Worlds Records of Legacy: A Tribute to Dennis Brain, a solo concerto recording with the Philharmonia Orchestra and his debut at the Aldeburgh Festival.

Ben is a member of the Pierre Boulez Ensemble and principal horn of the West-East Divan Orchestra. He was a prize-winner at the 2019 YCAT International Auditions and a BBC Young Musician Concerto Finalist in 2016. Born in London, in 2020 Ben completed his studies with honours at the Barenboim-Said Academy in Berlin with Radek Baborák.

*"...the horn soloist, Benjamin Goldscheider, was superb."*

**The Times** / Halle Orchestra – Sir Mark Elder – Siegfried / 2019

*"Goldscheider, walking partly in Brain's footsteps and acquitting himself brilliantly ... He makes no attempt to mimic Brain's playing but in every bar of the programme his debt to and inspiration from his renowned predecessor are manifest."*

*"Goldscheider's intonation and phrasing are impeccable throughout, as are Watkin's accompaniments. James Gilchrist sings Britten's setting of Edith Sitwell with real finesse too, in an interpretation that ranks highly with any currently available rival. A fitting tribute to one of Britain's greatest musicians."*

**Gramophone** / July 2021

### **Richard Uttley biography:**

Richard has been recognised for his 'musical intelligence and pristine facility' (International Record Review), 'amazing decisiveness', and 'tumultuous performance' (Ivan Hewett, The Daily Telegraph). He studied at Clare College, Cambridge, graduating with a double first in Music, and then at the Guildhall School of Music & Drama with Martin Roscoe. He won the British Contemporary Piano Competition in 2006 and was a prize-winner at the Young Classical Artists Trust International Auditions in 2011.

He has released three solo recital discs to critical acclaim and made numerous chamber recordings. His playing has been broadcast on BBC Radio 3, BBC World Service, Classic FM, BBC Two, BBC Four, and Sky Arts. Significant recital appearances include Auditorium du Louvre, Huddersfield Contemporary Music Festival, Klangspuren Festival (Austria), Konzerthaus Berlin, Modulus Festival (Vancouver), Royal Festival Hall, Sage Gateshead, Wigmore Hall, and tours of China and Columbia.

Highlights this season include the Gershwin and John Ireland piano concertos, Open Chamber Music at IMS Prussia Cove, recitals in the Musikverein (Vienna), Elbphilharmonie (Hamburg), BOZAR (Brussels) and Gulbenkian Foundation (Lisbon) with horn player Ben Goldscheider, Wigmore Hall with violist Jordan Bak, and chamber music with composer-clarinettist Mark Simpson and cellist Leonard Elschenbroich at Kings Place.

Richard is a piano professor at the Royal College of Music and a Fellow of the Higher Education Academy.

*'The predominant tone was sumptuous and glittery and virtuoso ... [Uttley] seizing the music with amazing decisiveness ... I would never have imagined a mere piano could capture that world, but Uttley's tumultuous performance soon persuaded me.'*

Ivan Hewett – **The Daily Telegraph**

CHAPEL AT QUEENSWOOD, SHEPHERD'S WAY, BROOKMANS PARK, HATFIELD, AL9 6NS  
TICKETS: £15 plus booking fee. Concessions available

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FRIDAY 10 JUNE

**EVENT 14**

[Back to Event Listing](#)

**FOLK TALES FOR FIVE WINDS**

7.00pm – 8.30pm

**GOLDSCHIEDER QUINTET & RUTH ROSALES**



Maurice Ravel

**IMOGEN ROYCE** – flute  
**HANNAH CONDLIFFE** – oboe  
**ANNA WEBSTER** – clarinet  
**BEN GOLDSCHIEDER** – horn  
**MATTHEW KITTINGHAM** – bassoon  
**RUTH ROSALES** – narrator

**PROGRAMME:**

**RUTH GIPPS**

*Three Billy Goats Gruff*

**MAURICE RAVEL/BERNARD HUGHES**

Uncle Maurice and Mother Goose

Ravel's *Ma Mère l'Oye* with interludes by Bernard Hughes (world première)

- I. *Pavane de la Belle au bois dormant*
- II. Interlude 1
- III. *Petit Poucet*
- IV. Interlude 2
- V. *Laideronnette, impératrice des pagodes*
- VI. Interlude 3
- VII. *Les entretiens de la belle et de la bête*
- VIII. Interlude 4
- IX. *Le jardin féérique*

**GYÖRGY LIGETI**

*Six Bagatelles*

- I. *Allegro con spirito*
- II. *Rubato. Lamentoso*
- III. *Allegro grazioso*
- IV. *Presto ruvido*
- V. *Adagio. Mesto (Béla Bartók in memoriam)*
- VI. *Molto vivace. Capriccioso*

**SIR MALCOLM ARNOLD**

*Three Shanties for Wind Quintet (1943)*

- I. *Allegro con brio*
- II. *Allegretto semplice*
- III. *Allegro vivace*

## MAURICE RAVEL

### *Le Tombeau de Couperin*

- I. *Prélude. Vif*
- II. *Fugue. Allegro moderato*
- III. *Forlane. Allegretto*
- IV. *Rigaudon. Assez vif*

### Programme Notes



#### **GIPPS** *Three Billy Goats Gruff* Op. 27b (1943)

Written in 1943, the first performance was given as part of the Sheffield Wind Concerts. The date of that performance is unknown. Written to accompany and bring to life the narration of a Scandinavian folk tale, *The Three Billy Goats Gruff* Op. 27b is a work full of vivid imagery, playfulness and is emblematic of Gipps' affinity for beautiful melodic lines.

The instrumentation for oboe, horn and bassoon is such that each represents a different "Billy Goat", as well as the evil troll! The music opens with the musical depiction of the Three Billy Goats Gruff, "Great", "Middle" and "Little" in their size, grazing in green pastures. The oboe introduces the main theme, a wandering, expressive melody that is supported by an accompaniment in the horn and bassoon. The text follows the Goats as they cross the river, only to be confronted by Mr Troll, a bully who is eventually knocked into the river by Great Billy Goat Gruff, a moment where the word 'SPLASH' and cascading scales in the winds perfectly align.

#### **RAVEL/HUGHES** *Uncle Maurice and Mother Goose*

*Ma Mère l'Oye* – Mother Goose – is a suite by Maurice Ravel, originally composed as a piano duet in 1910, dedicated to the young siblings Mimi and Jean Gobedski, and premiered by the slightly older children Jeanne Leleu and Geneviève Durony. It relates five fairy tales, including two by Charles Perrault, creator of the original Mother Goose collection in 1697. Ravel orchestrated the suite in 1911, the form in which it is most commonly heard, and also expanded the piece into a longer ballet by adding extra movements and interludes.

The version heard today is an arrangement for wind quintet by Joachim Linckelmann. It is presented with new interludes and narration by Bernard Hughes. These weave events of the stories Ravel presents (including *Sleeping Beauty*, *Tom Thumb* and *Beauty and the Beast*) into a dream-like meditation where Ravel himself, appearing as 'Uncle Maurice', ponders the way his own creativity mingles with the fantastical children's stories. The result, combining new words and music, throws an unsettling sidelight on Ravel's exquisite miniatures.

#### **LIGETI** *Six Bagatelles*

Composed in 1953, when Ligeti was around thirty years old, the composer drew from his famous piano cycle '*Musica ricercata*' to provide a suite for woodwind that is full of character with fascinating twists and turns, perfectly suited to the idiom. Marked by an intense economy of means, each movement is a perfectly crafted miniature. The fifth movement (Béla Bartók in memoriam) is a particularly poignant tribute to a composer who exerted a profound influence on Ligeti and who had died only seven years prior to the composition of this work.

The first complete public performance of the woodwind version was given in October 1969 by the Stockholm Philharmonic Wind Quintet in Södertälje, Sweden.



### **ARNOLD** Three Shanties for Wind Quintet

Sir Malcolm Arnold has long been recognised as a composer who, perhaps uniquely, combines effervescent skill with more than a little ebullience and nowhere could these qualities be more amply demonstrated than in his Three Shanties which, written in 1943, provide as much fun for the listener as for the player. The bubbling figuration and racy rhythms of the outer movements frame a charming and sensitively scored Allegretto semplice, 'Boney was a warrior'.

The drunken sailor in the first movement is brilliantly portrayed in various stages of intoxication. He chases his pigtailed in a canon at the minor third, develops hiccoughs, finds himself in a state of remorse, on the shores of South America, dancing the tango to a minor key; but eventually he pulls himself together and reports for duty, presto ben marcato.

'Boney was a warrior' heads the second movement and, by taking 'was' as the operative word, the composer makes this the contrasting movement. The last shanty is based on 'Johnny come down to Hilo' and is bursting with humour and boisterousness. The writing for the instruments is brightly coloured throughout. In this type of work Arnold is at his best.

### **RAVEL** *Le Tombeau de Couperin*

In 1917, Ravel, exhausted and haunted by his experiences during the First World War, felt a keen sense of the loss of friends and decided to memorialise them in a suite for piano, with a movement being assigned to the memory of each friend.

Eschewing the rather obvious tragic inclination that might have been suggested by the context, Ravel's work is elegant, dance-like and serene. As he said, countering any charge of insensitivity, "The dead are sad enough, in their eternal silence." Evoking the style of the French Baroque, in particular his beloved François Couperin (1668 – 1733), Ravel achieves a poignancy and an air of fragile dignity that seems miraculous and haunting in its own right.

The original suite comprised six movements and Ravel later orchestrated four of them and it is from this version that the composer Hans Abrahamsen takes as his departure in the arrangement for wind quintet.



#### **Bernard Hughes** biography:

Bernard Hughes's music has been performed by ensembles including the BBC Singers, the Orchestra of the Swan and Juice Vocal Ensemble at major British venues including the Royal Albert Hall and St Paul's Cathedral.

His music has won a number of awards both in the UK and internationally and is regularly broadcast on BBC Radio 3. Bernard Hughes's commission Birdchant was premiered at the BBC Proms festival in August 2021. After studying music at Oxford University and composition privately with Param Vir, Bernard was awarded a PhD in composition by London University in 2009.

An album of Bernard Hughes's choral music, *I am the Song*, performed by the BBC Singers, was released on Signum Classics in 2016. Bernard's long relationship with the BBC Singers includes a major portrait concert in January 2020, which resulted in *I Sing of Love* being nominated for an Ivor Novello Composer Award.

His orchestral works for family concerts, *Bernard & Isabel* and *The Knight Who Took All Day* are frequently performed around Britain and were released on a new album in February 2020. A new album of recent choral music, sung by Epiphoni Consort will be released in May 2022. Bernard Hughes lives in London, where he is Composer-in-Residence at the St Paul's Girls' School.



#### **Ruth Rosales biography:**

Ruth Rosales, Narrator, *The Three Billy Goats Gruff*. Half English and half Venezuelan, Ruth grew up in the Lake District before studying bassoon at the Guildhall School of Music and Drama in London and at the Hamburg Hochschule für Music und Theater. She divides her time between orchestral playing and her amateur career.

She has played in orchestras including the BBC Symphony Orchestra, the Orchestra of the Royal Opera House, the Bournemouth Symphony Orchestra, the Hallé and various others.

Ruth has presented concerts for ensembles such as the Welsh National Opera, Hallé, Royal Northern Sinfonia, and the City of London Sinfonia, and enjoys planning and devising workshops for music education.

Ruth is also a proud mother to a daughter born in 2022.



#### **Ben Goldscheider biography:**

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Ben is a member of the Pierre Boulez Ensemble and principal horn of the West-East Divan Orchestra. He was a prize-winner at the 2019 YCAT International Auditions and a BBC Young Musician Concerto Finalist in 2016.

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*"...the horn soloist, Benjamin Goldscheider, was superb."*

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**Gramophone** / July 2021



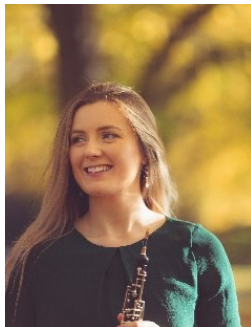
**Imogen Royce (flute) biography:**

After graduating from the Royal College of Music in London with first class honours in 2019, Imogen has been performing as a freelance flautist with many of London's most prestigious orchestras, including the London Symphony Orchestra, the London Philharmonic Orchestra and the English National Opera Orchestra. She is also a member of Sinfonia Cymru and the Bath Festival Orchestra.

Imogen has always had a passion for orchestral music. As a teenager, she was a member of the Halle Youth Orchestra and the National Youth Orchestra of Great Britain. Whilst studying at the Royal College of Music, she was accepted onto the Chamber Orchestra of Europe Academy and the English National Opera Evolve Scheme.

As a soloist, Imogen was awarded the Cox Memorial Prize in Eastbourne's Young Soloist in the Year and performed in the Recital Hall of the Concertgebouw as part of the Netherlands Flute Academy, led by Emily Beynon.

Imogen has studied with many leading flautists, including Sue Thomas, Gitte Marcusson, Katherine Baker and Adam Walker.



**Hannah Condliffe (oboe) biography:**

Hannah Condliffe is an oboist from Staffordshire, now living in London and freelancing around the UK. Hannah is a first-class graduate of the Royal Academy of Music, graduating in 2021 with a prestigious Regency Award for outstanding studentship and contribution.

She was the recipient of the University of London Scholarship, Paton Award and Nicholas Blake Memorial Prize Scholarship. In 2019, Hannah won the Munster Trust Neil Black Prize, given annually to an outstanding woodwind player.

Hannah currently plays principal oboe with the English Touring Opera, having played guest principal with the Royal Northern Sinfonia, English Chamber Orchestra and Birmingham Contemporary Music Group.

She also freelances with the Philharmonia Orchestra, Royal Opera House, Royal Philharmonic Orchestra and Sinfonia Cymru. Hannah studied with the Polonsky Foundation Fellowship at Aspen Music Festival in 2019, playing alongside Elaine Douvas and Alex Klein.

Solo playing also forms a part of Hannah's career; she has performed as a concerto soloist with the European Union Chamber Orchestra and as a soloist at the Wigmore Hall, opening a Nash Ensemble Recital. Hannah is a Munster Trust Recital Artist, hosting solo recitals around the country, namely at the Leicester International Music Festival and Kings Lynn Music Festival. She looks forward to upcoming performances with the EUCO of Bach's Oboe and Violin Concerto with violinist Hans-Peter Hofmann.

Hannah is a founding member of the Daphnis Wind Quintet. The quintet was awarded a Chamber Music Fellowship at the Royal Academy of Music and the Nicholas Blake Woodwind Ensemble Prize, having performed at the Wigmore Hall and given concerts across the UK and France.



**Anna Webster (clarinet) biography:**

Born in Liverpool, Anna is a recent Masters graduate of the Royal College of Music, having studied with Richard Hosford, Tim Lines, Janet Hilton, Peter Sparks and Barnaby Robson. Anna's musical journey began as a chorister in the Liverpool Metropolitan Girls' Choir, later joining the Liverpool Anglican Cathedral as a choral scholar. Having played the clarinet in the Liverpool Youth Orchestra and Ensembles and learned with Janet Crossley, at the age of 15 Anna went on to study clarinet at the Junior RNCM with Anne McNaught. Anna was a member of the National Youth Orchestra of Great Britain and Liverpool Philharmonic Youth Orchestra before going to study at the Royal College of Music.

During her studies at the RCM, Anna was a Wilkins-Mackerras scholar, winner of the RCM Solo Woodwind Competition and RCM Clarinet Prize and has been a runner-up in the RCM Concerto Competition. As a member of the RCM Symphony Orchestra, Anna has had the opportunity to work with conductors Vladimir Jurowski, Rafaele de Payere and Sir Antonio Pappano.

Since graduating Anna has performed with the Hallé Orchestra and performed in chamber festivals and series around the UK. In 2020, Anna worked with musicians of the London Song Festival performing Argento's *'To Be Sung Upon the Water'* and performing on BBC Radio 3. Anna has participated in festivals both at home and abroad including Voksenaasen Summer Festival, the British Isles Music Festival and the Vancouver Symphony Orchestral Institute. In 2019, Anna was a fellow at the Music Academy of the West working with artists such as Claire Chase, Marin Alsop, Thomas Ades, Daniel Harding and the London Symphony Orchestra.



**Matthew Kitteringham (bassoon) biography:**

Matthew is a bassoonist based in London, originally from the Wirral. He studied at the Royal Academy of Music (RAM) with Robin O'Neill and Jonathan Davies, as well as learning contrabassoon with Fraser Gordon and Simon Estell. Prior to this, he began to study the bassoon under the tutelage of Laurence Perkins. Matthew graduated in 2020 with a distinction from a Masters degree, having previously graduated from the same institution with a First-Class Honours undergraduate degree. He was awarded a Diploma of the RAM, in addition to the Bundy Award, Arthur Lyons Scholarship, and Paddy Purcell Award. He also won the Florence Woodbridge Prize for bassoon in his second year of undergraduate studies. Matthew now enjoys a varied schedule of orchestral work, combined with solo and chamber music performances.

As a freelancer, Matthew has performed with many of the UK's leading professional orchestras including the Philharmonia Orchestra, London Philharmonic Orchestra, Aurora Orchestra, Bournemouth Symphony Orchestra, Ulster Orchestra, and Sinfonia Cymru. He also greatly enjoyed performing with the European Union Youth Orchestra whilst studying. Matthew has given solo and chamber music recitals in London and around the UK, and as a soloist he made his international debut in 2016, performing Vivaldi's Bassoon Concerto in C Major (RV 473) in Adria, Italy, with a chamber orchestra from the Conservatorio "Antonio Buzzolla". He subsequently returned to Italy in 2017, performing Vivaldi's Bassoon Concerto in A Minor (RV 498) in Cesena and Ferrara in collaboration with Cesena's Conservatorio "Bruno Maderna".

Matthew is an avid chamber musician and has played twice live on BBC Radio 3's In Tune, performing firstly bassoon quartets, and secondly wind quintets collaborating with students from New York's Juilliard School. He has also recorded bassoon quartets and trios for the Hyperion record label and performed at the Wigmore Hall in a side-by-side concert with the Nash Ensemble. Matthew is a member of the flexi-group Ensemble Mirage.

ST SAVIOUR'S CHURCH, SANDPIT LANE, ST ALBANS, AL1 4DF

TICKETS: £20 plus booking fee. Concessions available.

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SATURDAY 11 JUNE

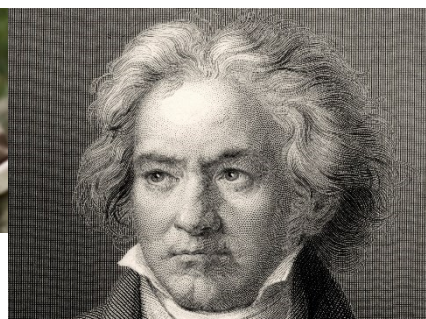
EVENTS 15 & 16

[Back to Event Listing](#)

GUY JOHNSTON & HUW WATKINS:  
BEETHOVEN – COMPLETE CELLO SONATAS



GUY JOHNSTON – cello  
HUW WATKINS – piano



PROGRAMME:

RECITAL 1

3.00pm – 4.00pm

**LUDWIG VAN BEETHOVEN**

Sonata No.1 in F Major, Op. 5, No. 1

- I. *Adagio sostenuto – Allegro*
- II. *Rondo: Allegro vivace*

Sonata No.4 in C Major, Op. 102, No.1

- I. *Andante – Allegro vivace*
- II. *Adagio – Tempo d'Andante – Allegro vivace*

Sonata No.5 in D Major, Op. 102, No. 2

- I. *Allegro con brio*
- II. *Adagio con molto sentimento d'affetto – Attacca*
- III. *Allegro – Allegro fugato*

**Programme Notes**

One does not often have the opportunity to hear all of Beethoven's sonatas for piano and 'cello at one sitting in a single concert. It's something of a musical marathon, for performers and audience alike, yet it's a fascinating and absorbing experience because to hear the sonatas played in chronological sequence, one is offered a unique window onto Beethoven's creative and compositional development: it is a journey through Beethoven's life.

Sonata No.1 in F Major, Op. 5, No. 1

The Opus 5s are a young man's works: fresh, vibrant, colourful, energetic, humorous. They are clever and witty – take the false cadences in fast movement of the G minor sonata – but nor do they lack depth, or emotion. They also remind us that Beethoven was a fine pianist, and the Opus 5 sonatas were composed at a time when Beethoven was carving a career for himself as a virtuoso. The F Major and G Minor sonatas are works for piano with 'cello, not the other way around, and the piano definitely gets the greater share

of the virtuosity: Beethoven was clearly not going to allow himself to be overshadowed by some 'cellist! Over and over again in these sonatas, the piano seems to lead, and the 'cello replies.

Sonata No.4 in C Major, Op. 102, No.1 & Sonata No.5 in D Major, Op. 102,

The final pair of sonatas, the Opus 102, dating from the beginning of the "late" period of Beethoven's life, sit alongside the beautiful, pastoral Opus 96 violin sonata, and the last three piano sonatas – all truly miraculous works. Like the sublime Opus 110 piano sonata, these sonatas seem to inhabit another world entirely, and exude an almost transcendental spirituality. And like the Opus 96 violin sonata, and the Opus 110 piano sonata, they are imbued with a sense of "completion", of acceptance (but most defiantly not resignation) created by a composer finally at peace with his life and his God.

The last 'cello sonata, in D major, contains a prayer in its slow movement, offering an almost Messiaenic vision of eternity: yet the final movement is a life-affirming fugue, that most stable and triumphant of musical devices, bringing us emphatically back to earth.

## RECITAL 2

6.00pm – 7.00pm

### LUDWIG VAN BEETHOVEN

Sonata No. 2 in G Minor, Op. 5, No. 2

- I. *Adagio sostenuto ed espressivo – Allegro molto più tosto presto*
- II. *Rondo: Allegro*

Sonata No. 3 in A Major, Op. 69

- I. *Allegro, ma non tanto*
- II. *Scherzo: Allegro molto*
- III. *Adagio cantabile – Allegro vivace*

### Programme Notes

Sonata No. 2 in G Minor, Op. 5, No. 2

The Opus 5s are a young man's works: fresh, vibrant, colourful, energetic, humorous. They are clever and witty – take the false cadences in fast movement of the G minor sonata – but nor do they lack depth, or emotion. They also remind us that Beethoven was a fine pianist, and the Opus 5 sonatas were composed at a time when Beethoven was carving a career for himself as a virtuoso. The F Major and G Minor sonatas are works for piano with 'cello, not the other way around, and the piano definitely gets the greater share of the virtuosity: Beethoven was clearly not going to allow himself to be overshadowed by some 'cellist! Over and over again in these sonatas, the piano seems to lead, and the 'cello replies.

Sonata No. 3 in A Major, Op. 69

The A major sonata, the Opus 69, is from the middle, most productive, period of Beethoven's life; yet, it was at this time that the composer wrote his moving Heiligenstadt Testament, in which he contemplated suicide. His deafness was now acute, if not quite total. The Opus 69 marks a turning point, particularly in the variety and organisation of its thematic material, and its improvisatory nature. It was composed during the same year as the Violin Concerto and the Opus 70 piano trios, and the completion and publication of the Fifth and Sixth Symphonies. It is an entirely classical sonata in its measured, well-proportioned construction, and, in contrast to the earlier sonatas, where the piano and 'cello are, more often than not, engaged in witty musical repartee, the first movement of the Opus 69 opens with the 'cello alone; variations of its expansive main theme and a pair of contrasting secondary motifs allow

much contrapuntal and melodic interplay between the two players. This an equal sonata for cello and piano, and the material is distributed between the two instruments with perfect symmetry. And at this point, Beethoven had invented a new genre not seen again until Brahms. (Previous 'cello sonatas were either 'cello solos with continuo, or like the Opus 5 sonatas: piano sonatas with 'cello obbligato.)

© Frances Wilson

#### **Guy Johnston** biography:

Guy Johnston is one of the most exciting British cellists of his generation. His early successes included winning the BBC Young Musician of the Year, the Shell London Symphony Orchestra Gerald MacDonald Award and a Classical Brit. He has performed with many leading international orchestras including the London Philharmonic, Philharmonia Orchestra, Ulster Orchestra, BBC Philharmonic, NHK Symphony Orchestra, BBC Symphony, Britten Sinfonia, Deutsches Symphonie-Orchester Berlin, Orquestra Sinfônica do Estado de São Paulo, Moscow Philharmonic and St Petersburg Symphony under conductors such as Illan Volkov, Sakari Oramo, Vassily Sinaisky, Yuri Simonov, Alexander Dmitriev, Sir Roger Norrington, Robin Ticciati, Yan Pascal Tortelier, Sir Andrew Davis, Leonard Slatkin, Daniele Gatti.

Recent and forthcoming seasons have included BBC Proms with BBC National Orchestra of Wales, concertos with Philharmonia Orchestra, Orchestra of Opera North, BBC Philharmonic, BBC Symphony Orchestra, Aurora Orchestra, Royal Northern Sinfonia and Staatsorchester Rheinische Philharmonie. Guy continues to play chamber music and recitals at prestigious venues and festivals across Europe including the Wigmore Hall, Queen Elizabeth Hall, Louvre Museum, the Moscow Tchaikovsky Conservatory, Moritzburg Festival, Three Choirs Festival and MusicFest Aberystwyth, collaborating with instrumentalists such as Melvyn Tan, Sheku Kanneh-Mason, Janine Jansen, Lawrence Power, Anthony Marwood and Brett Dean. Guy was privileged to perform as part of the Wigmore Hall and BBC Radio 3 special series of concerts, livestreamed during the COVID-19 pandemic. He gave weekly outdoor impromptu recitals in his home village in Dorset, which was featured by the BBC during the UK lockdown.

A prolific recording artist, Guy's recent recordings include Howells' Cello Concerto with Britten Sinfonia (a piece he also gave the premiere of) and a celebration disc of the tricentenary of his David Tecchler cello, collaborating with the acclaimed Orchestra dell' Accademia Nazionale di Santa Cecilia in Rome, where the cello was made. The 2019 season saw the release of his recording Themes and Variations with Tom Poster, comprising works by Beethoven, Schumann, Mendelssohn, Chopin, Rachmaninov, MacMillan, Fauré and Martinu.

Guy is a passionate advocate for contemporary composers regular commissioning, performing and recording new works. He gave the premiere of Charlotte Bray's 'Falling in the Fire' at the BBC Proms in 2015 and Emma Ruth Richards 'Until a Reservoir no longer remains' (with Sheku Kanneh-Mason). He has recently commissioned works by composers such as David Matthews, Mark Simpson, Joseph Phibbs and Matthew Kaner.

In addition to a busy and versatile career as an international soloist, chamber musician and guest principal, Guy is an inspiring leader of young musicians as a patron of several charities which promote music education for school children and young people including Music First and Future Talent. He is also a board member of the Pierre Fournier Award for young cellists.

Guy is Artistic Director of the Hatfield House Chamber Music Festival and a founder member of the award-winning Aronowitz Ensemble. He is Associate Professor of Cello at the Eastman School of Music in Rochester, New York and a guest Professor of Cello at the Royal Academy of Music, where he was awarded an Hon. ARAM in 2015.

Guy Johnston plays the 1692 Antonio Stradivari cello known as the "Segelman, ex Hart" kindly loaned to him through the Beare's International Violin Society by a generous patron.



## Huw Watkins biography:

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.

*"What an amazing musician Watkins is, this unfailingly dependable and musical pianist who seems to be everywhere. If he caught a cold most of Britain's summer festival season would collapse."*

The Telegraph

As a pianist, Huw Watkins is in great demand with orchestras and festivals including the London Sinfonietta, Britten Sinfonia, the BBC orchestras and Aldeburgh and Cheltenham Festivals. He has performed globally at concert halls including at the Barbican, the Wigmore Hall, the Library of Congress in Washington and the Smithsonian Institute. Strongly committed to the performance of new music, Huw has given premieres of works by Alexander Goehr, Tansy Davies, Michael Zev Gordon and Mark-Anthony Turnage. He recently presented a programme of Hans Werner Henze's piano works at the BBC's Total Immersion day at the Barbican. UK recent appearances include Newbury and Peasmarsh Festivals, Wigmore Hall, Eaton Square, Kettle's Yard Cambridge, Saffron Walden, Glasgow, Bath. Further afield, Ferrara, Columbus (USA) with ProMusica Chamber Orchestra, Domaine Forget and Toronto Summer Music Festival.

A favourite partner for chamber collaborations, Huw Watkins performs regularly with his brother Paul Watkins, as well as Alina Ibragimova, James Gilchrist, Daniel Hope, Nicholas Daniel, Sebastian Manz, Mark Padmore, Carolyn Sampson, and Alexandra Wood. Recently Huw has featured as both Composer in Residence and pianist at festivals including Presteigne and Lars Vogt's 'Spannungen' Festival in Heimbach, Germany, as well as with the Orchestra of the Swan (2012–14).

Huw Watkins is one of Britain's foremost composers and his music has been performed throughout Europe and North America. Huw's works have been performed and commissioned by the Nash Ensemble, Birmingham Contemporary Music Group, Belcea Quartet, Elias Quartet, BBC National Orchestra of Wales, BBC Symphony Orchestra, London Symphony Orchestra and Cincinnati Chamber Orchestra. Highlights include his acclaimed Violin Concerto premiered at the BBC Proms by Alina Ibragimova and the BBC Symphony Orchestra conducted by Edward Gardner, Piano Concerto premiered by BBC NOW, London Concerto premiered to mark the London Symphony Orchestra's centenary, Double Concerto premiered at the BBC Proms with BBC NOW conducted by Jac van Steen and In My Craft or Sullen Art for tenor and string quartet premiered at the Wigmore Hall by Mark Padmore and the Petersen Quartet.

Huw has been named as Composer-in-Association with BBC NOW for three years, starting in the Autumn of 2015.

Huw Watkins is regularly featured on BBC Radio 3, both as a performer and as a composer. His recordings include a disc of Mendelssohn's cello and piano works with his brother Paul Watkins (Chandos), British sonatas for cello and piano with Paul Watkins (Nimbus), Alexander Goehr's piano cycle 'Symmetry Disorders Reach' (Wergo), and Thomas Adès' song cycle 'The Lover in Winter' with the countertenor Robin Blaze (EMI Classics). Most recently, NMC Records have released a disc dedicated to Huw Watkins' work entitled 'In my craft of sullen art' (NMC). The disc showcases Huw's 'outstanding pianism' (Andrew Clements, The Guardian) and reveals him as 'one of the most rounded composer-musicians in the UK' (Andrew Clark, Financial Times).

ST NICHOLAS CHURCH, CHURCH GREEN, HARPENDEN, AL5 2TP

Tickets: £20/£15 plus booking fee. Concessions available.

If tickets for both recitals bought together – £30 for both in nave and £25 for both in aisles

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[Back to Event Listing](#)

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