

51ST LITTLE MISSENDEN FESTIVAL

8th to 17th October 2010



Tobias Hill



Gemma Rosefield



Mark Tucker



Joglaresa

World class artists in the intimacy of a lovely old village church



Quartetto Prometeo



Susan Bickley



Canaletto

51st LITTLE MISSENDEN FESTIVAL OF MUSIC AND THE ARTS

Welcome to the Little Missenden Festival.

This brochure tells you what's on in October 2010, and how to get tickets.

We look forward to seeing you at some of our events.

We announce with great sadness that since the 2009 Festival both Richard Drakeford and John Buston have died – two people who played major parts in making the Festival what it is today.

Richard Drakeford, a founding member and moving spirit since the outset, became the Festival's Artistic Director. He was a composer and performer, and an invaluable source of musical expertise. Richard died in November 2009.

John Buston died of cancer at the end of June 2010. He was the Festival's longest-serving chairman, and his 15 years at the helm saw continuing development and success – in artistic standards and reputation as well as in box office terms.

As the 2010 programme was already arranged before Richard and John died we plan to schedule special concerts in their memory for 2011. In the meantime we have dedicated Event 5 in the current programme to John, and Event 9 to Richard.



8.00pm, Little Missenden Church

Consumed by a kiss: Pasticcio amoroso

Mark Tucker and Julia Gooding

A feast of early Italian opera

Giovanni Battista Fontana	<i>Sonata quinta decima · Sonata terza decima</i>
Claudio Monteverdi	<i>Signor, deh, non partire · Speranza, tu mi vai · Come dolci, signor · Or che Seneca è morto · Amor ricorro a te · Signor, oggi rinasco (all from <i>L'incoronazione di Poppea</i>): · Ed è pur dunque vero · Quel sguardo sdegnosetto</i>
Luigi Rossi	<i>Gelosia, che a poco a poco</i>
Biagio Marini	<i>Sonata terza "Variata" · Sinfonia primo tuono · Sinfonia terzo tuono</i>
Dario Castello	<i>Sonata terza · Sonata ottava</i>
Francesco Cavalli	<i>Dormi, cara Didone (from <i>La Didone</i>)</i>
Francesca Caccini	<i>Lasciatemi qui solo</i>
Cavalli	<i>Piovan le sfere su questa regia (from <i>La Didone</i>)</i>

Julia Gooding *soprano* **Mark Tucker** *tenor* **Pavlo Beznosiuk** *violin*
Adrian Chandler *violin* **Paula Chateauneuf** *chitarra and 5-course guitar*
David Roblou *harpsichord*

Demand for the new medium of opera in Monteverdi's Italy was so insatiable that the *pasticcio* was created to recycle favourite arias and scenes, weaving operatic chunks by different composers into new plot-lines. The opera-going public was delighted to hear their favourite arias in one performance of a 'new' dramatic work.



Julia Gooding
© Marc de Cotret

Consumed by a kiss reconstructs the practice. It brings together scenes from Monteverdi's *L'incoronazione di Poppea* and Cavalli's *La Didone* with arias by Rossi and Caccini, punctuated by instrumental pieces of the period in a collage of deliciously sensuous music.

Mark Tucker and Julia Gooding are fine and expressive interpreters of baroque opera, and their instrumentalists also have unsurpassed credentials in this repertoire.

"This English soprano's blend of passion, subtlety, technical control and perfect diction blew your socks off!" (Martin Adams, *Irish Times*)



Mark Tucker
© Yasmin Hargreaves

"Mark Tucker's *Orfeo* struck form with a glowing and impassioned account of the great melismatic aria." (*Telegraph*)

Tickets £20, £14, £8

Concert sponsored by Alan Hedges in memory of his wife Pat

10.00am, 12 noon, 2.30pm, Little Missenden Church

SongTrees

Children's workshops

Music by and for children

Janet Davey *workshop leader/piano* **Chika Robertson** *violin*

Children from all three schools *vocals and instruments*

These three concerts provide a showcase for music and other creative work developed with and by children from **Little Missenden, Hyde Heath and Prestwood Infants Schools**, in workshops led by **Janet Davey** and **Chika Robertson**. They'll be involved in music-making, dance and movement, visual artwork and poetry. The **Guildhall Samba Band** and the **Palm Strings Ukelele Ensemble** will also take part.



Chika Robertson

SongTrees links children with their families and communities through musical memory and song, exploring the childhood musical experiences of their parents and grandparents as:

- a starting point for a new composition by Janet Davey;
- a source of musical material to work with; and
- a stimulus to unlock the children's creative ability.

These Festival-funded workshops benefit children, families and teachers, and tie in with the wider curriculum. Children enjoy and get confidence in their own music-making and creativity.

Composer Janet Davey has worked for eight years with local schoolchildren on the Festival's behalf. As an award-winning radio programme-maker and broadcaster she specialised in creating 'sound worlds', and developing science broadcasts about 'The Brain and Music'. Violinist Chika Robertson (Joint Chief Executive of the Music Mind Spirit Trust), is passionate about involving music in education.



Janet Davey

**Tickets adults £4,
children under 16 £2, unreserved**

Why not join the Friends of the Festival?

Their financial support helps us keep up the quality of our programme and commission new works. Friends get priority booking and advance information about forthcoming events. See booking form for details.

Festival Website: www.little-missenden.org

3.00pm, Little Missenden Village Hall

Canaletto and the English

Desmond Shawe-Taylor, Surveyor of The Queen's Pictures

A lecture on Canaletto, anticipating the National Gallery's autumn exhibition

This illustrated lecture will discuss Canaletto's development as an artist and explain how he became one of the most internationally successful of his generation. It will discuss his exceptional popularity with English patrons during his life-time, which persuaded him to visit England several times during the years 1746-55. His English agent was the British Consul in Venice, Joseph Smith, who sold his entire collection to George III, which is why the Queen has one of the most important collections of Canaletto paintings and drawings anywhere in the world. Did Canaletto paint specifically for English taste? Is his more precise and topographical later style something better suited to visitors to Venice, wishing to remember their stay, as opposed to Venetians?

The National Gallery's major autumn exhibition, *Venice; Canaletto and his Rivals* opens a few days after this lecture. It runs from 13th October 2010 to 16th January 2011.

Desmond Shawe-Taylor studied English Literature at Oxford and took an MA in History of Art at the Courtauld Institute. He taught for many years at the University of Nottingham. He was Director of Dulwich Picture Gallery from 1996 until 2005, when he was appointed Surveyor of The Queen's Pictures. He has written extensively on English eighteenth-century portraiture and other subjects. More recently he has curated exhibitions at the Queen's Gallery in Edinburgh and London, including *Bruegel to Rubens* (2008-9, also touring to the Royal Fine Art Museum in Brussels) and the

Conversation Piece; Scenes of Fashionable Life (2009-10).

His exhibition *Dutch Landscapes* is currently showing at the Queen's Gallery in Edinburgh (until January 2011) and will be shown at the Queen's Gallery in London (April-October 2011).



Tickets £6, unreserved

5.00pm, Little Missenden Church

The Iberian Harpsichord

Laura Tivendale

Brilliant harpsichord music with Spanish roots

Domenico Scarlatti

Sonata K318 in F# major, Andante

Sonata K319 in F# major, Allegro

Sebastián de Albero

Fuga in D major, Allegro

Antonio Soler

Sonata R84 in D major, Allegro

Sonata in G major, Cantabile

*Sonata R12 in G major 'De la Codorniz',
Allegro molto*

Scarlatti

Sonata K366 in F major, Allegro

Sonata K367 in F major, Presto

Johann Gottfried Pratsch

Fandango

Laura Tivendale *harpsichord*

This programme of brilliant harpsichord writing is alive with vigorous rhythms and joyously full of unexpected harmonies, misplaced accents and other subtleties.

The flamboyant and exuberant folk music of the Iberian Peninsula influenced a wealth of colourful harpsichord works that explored the sound world of the instrument. The Neapolitan harpsichord master Domenico Scarlatti moved to the Spanish court, where he absorbed the flavours and rhythms of Spanish dances and folk tunes, with their Moorish and Gypsy roots, influences that infused his compositions. The other three composers are younger contemporaries who were heavily influenced by Scarlatti, two Spaniards and a Czech – but even the latter is represented by an impetuous Iberian fandango.

Laura Tivendale is a highly impressive young musician (winner of the 2009 Broadwood Harpsichord Competition) who's made a special study of the virtuoso works of Scarlatti and Rameau. She graduated with first class honours and an LRAM from the Royal Academy, and has garnered various prizes and awards. Her playing has impressed fellow performers as well as critics:



“Laura has a great ability to communicate with her audiences and plays with a beautiful singing sound, plus great fire and panache when this is needed. Her performances are always interesting and persuasive” (Virginia Black)

“Although her playing remained musically sensitive throughout, she was also able to impart real power and energy into her playing. This was a very impressive performance by a talented young musician” (Andrew Benson-Wilson, *Early Music Review*)

Laura feels that her instrument has an unfairly limited image, and is keen to “show them what the harpsichord can do... It can be very beautiful, and it's an instrument full of expression”.

Tickets £12, unreserved
Concert sponsored by Roy K Phillips

8.00pm, Little Missenden Church, by candlelight

The Toledo Summit**Orlando Consort***Orlando Consort sing 16th-century
Burgundian Court music*

Alfonso de Mondejar	<i>Ave rex noster</i>
Pierre de La Rue	<i>Gaude virgo · Missa de Sancto Job: Gloria · Autant en emporter le vent</i>
Anchieta/Ribera/Compère	<i>O bone Jesu</i>
Pedro de Escobar	<i>Missa pro defunctis: Introit and Kyrie · € Regina caeli</i>
Francisco de Peñalosa	<i>Versa est in luctum · Missa L'homme armé: Credo</i>
Alexander Agricola	<i>Je n'ay dueil · Si dederó</i>
Francisco de La Torre	<i>Justa fue · Adorámoste, Señor</i>
Anon	<i>La Tricotea</i>
Pedro de Lagarto	<i>Andad, pasiones, andad</i>
Antonius Divitis	<i>O desolatorum consolator</i>
Antoine Brumel	<i>Mater patris</i>
Josquin Desprez	<i>In te Domini · O festiva ferculis</i>
Pedro Diaz de Aux	<i>Ave sanctissimum</i>

ORLANDO CONSORT: Matthew Venner *alto* **Mark Dobell** *tenor*
Angus Smith *tenor* **Donald Greig** *baritone*

In 1502 Philip the Fair, Duke of Burgundy, travelled to Toledo to meet his in-laws, King Ferdinand and Queen Isabella. The Burgundian Court was at the centre of European culture, and Philip took his chapel choir and a host of his finest singer-composers. The Orlando Consort will sing a wonderful array of the music performed by both courts at this epic five-month summit. And what lovely music it is – rich, subtle and mellifluous, with piquant dissonances.

Josquin Desprez, one of the greatest composers, declined to join the party, but the programme includes two of his pieces – partly for comparison, and partly because he's too good to leave out.



The Orlando Consort is the perfect ensemble for this music – one of Britain's most important vocal groups, performing to the highest standards and renowned for imaginative and innovative

programming. They work with leading academics, often on music that has never been performed in modern times, setting new standards of performance – particularly for the pronunciation and tuning of this fascinating repertoire. This is their third appearance at Little Missenden.

(Continued overleaf)

“The sheer skill of the Orlando Consort leaves one speechless: everything is immaculately tuned, balanced and phrased; absolutely nothing seems to impede the flow of the music”
(*Gramophone*)

“Moving and luminous” (*New York Times*)

“The Orlando Consort’s performances are staggeringly beautiful” (*The Times*)

Tickets £20, £14, £8

Concert sponsored by the Festival Friends
Dedicated to the memory of John Buston

Sunday 10th October

10.30am, Little Missenden Church

Festival Eucharist

We have revived the earlier practice of a sung Eucharist during the Festival. The celebrant will be the Revd John Simpson. The choir will be the recently-formed Misbourne Singers (directors Anna Ramell and Ali Higham), and the setting is Victoria’s *Missa O quam gloriosum*.

Sunday 10th October

Event 6

3.00pm, Little Missenden Church

Quartetto Prometeo

*A leading Italian string quartet play
Schubert, Schumann and Sciarrino*

Robert Schumann
Salvatore Sciarrino
Franz Schubert

String Quartet in F major, op41/2
String Quartet no 7
String Quartet no 14 in D minor, D810,
‘Death and the Maiden’

QUARTETTO PROMETEO: Giulio Rovighi violin Aldo Campagnari violin
Carmelo Giallombardo viola Francesco Dillon cello

When he was 20 Schubert wrote *Death and the Maiden*, a chilling song in which a young girl meets Death and pleads unsuccessfully for her life. During his final illness Schubert returned to the theme as a basis for his great D minor quartet (also known as *Death and the Maiden*), a passionate and moving piece, full of minor-key darkness. It has far eclipsed the original song, becoming a cornerstone of the quartet repertoire – and one of the most popular pieces in all chamber music.

After studying the quartets of Haydn, Mozart and Beethoven, the newly-married Schumann wrote his three expressive and poetic quartets in 1842, in a sudden burst of chamber music creativity.

They should be heard more often. Keith Anderson described them in a Naxos sleevenote as “masterpieces in their own right”, full of “musical inventiveness, youthful exuberance and intense poetic feeling”. This F major quartet is an attractive and dreamily romantic work.

The Italian Salvatore Sciarrino is one of Europe’s most influential and celebrated living composers. His music is intensely individual – it can sound strange at first, but his curiously vivid and accessible sound world draws the listener deeply in. It inhabits the borderland between sleep and waking – dreamlike, delicate fragments of sound that crawl out of silences, whispers and hints, sighs, flickering sonic phantoms that are there and not there – like listening for a baby’s sleeping breath: it’s hardly there yet filled with wonder and anxiety. Describing the impression of his intensely quieting music, Sciarrino has written: “To those who are used to modern life, my music may seem like an ant on the back of an elephant. I would rather see it as an erupting volcano seen from a distance.”

The Italian Quartetto Prometeo has built a brilliant international career, embracing an Aldeburgh residency, many major prizes (including the 1998 Prague Spring Competition), and performances at venues like the Concertgebouw, Musikverein, Wigmore Hall, Wexford Festival, Prague Spring Festival, Accademia di Santa Cecilia in Rome and Musée d’Orsay in Paris.



The quartet is extremely versatile. Their repertoire includes classic quartet works, but they also have a matchless reputation in the contemporary music field, including numerous world premieres. Leading-edge composers like Sciarrino and Scelsi have written works for them. Reviewers comment on the burning intensity of their sound, rigorous understanding of the music, and pin-sharp accuracy.

“Behind its typical glowing Italian sound, with tuning dead centred on the note, lies a vein of intellectual toughness” (T Potter, *The Strad*)

“Here was playing of passionate intensity and lyrical beauty” (Frank Cliff, *East Anglian Daily Times*)

Tickets £20, £14, £8
Concert sponsored by Kenneth Walker

Join us after the concert for homemade tea and cakes (kindly provided by the Friends of the Festival), and a chance to meet the performers.

*In Little Missenden Village School,
opposite the church, to the right*

8.00pm, Little Missenden Church

Dancing in Tetuán

Joglaresa

The exotic sounds of traditional music from Andalusia and the Middle East

JOGLARESA: Belinda Sykes voice, director Avivit Caspi voice
 Jeremy Avis voice Jean Kelly harp Tim Garside nay, percussion, dulcimer
 Stuart Hall oud, kemençe, guitar

Joglaresa bring the intoxicating sounds of Moorish Spain and the Middle East, with infectious rhythms that make you want to tap your feet. They break away from pure 'early music' with this programme of traditional songs from the Balkans, Morocco, the Middle East, Turkey, Bulgaria and Bosnia... Judeo-Arabic dance songs, Sephardic wedding songs, Berber rhythms and Moorish romanzas from the heady spices of Andalusia and the Maghreb. Many of these survive today in aural traditions, in places as far-flung as Tangier, Sarajevo and Calcutta. Joglaresa will include songs by medieval Spanish-Hebrew poets: Rabbi Yehuda Halevi of Tudela (d1146), Solomon Ibn Gabirol of Saragossa (dc1058) and Todros Abulafia of Castile (d1306).

Joglaresa are an exciting group, pushing out the limits of what we think of as 'early music', combining ethnic songs, instruments and performance styles from diverse cultures. This London-based British/Israeli/Irish/Arabic ensemble were among the first to programme music from medieval Jewish and Arabic sources. Joglaresa members spent years in North Africa and the Middle East absorbing the best traditional tunes, learning the local languages (Arabic and Hebrew), and even intermarrying!



Reviewers of their recently-released CD of *Dancing in Tetuán* were highly impressed:

"Beautifully matched voices weave mellifluously around one another, framed by subtle accompaniments and flowing rhythms... rarely have alienation and loss sounded so sweet and appealing" (Songlines)

"Joyful and accessible... *Triste esta el rey David* is one of the most beautiful songs released this year... Stunning achievement" (Stirrings)

"Carnival-like exuberance... enjoyable and virtuosic" (fROOTS)

"Ground-breaking ensemble of cultural nomads... I was blown away by their charm and originality" (The Scotsman)

Tickets £18, £12, £8

8.00pm, Little Missenden Church

Libor Novacek

The Romantic piano

*Chopin, Liszt, Janacek and Haydn
from a master of the piano*

Franz Joseph Haydn
Frédéric Chopin

Sonata in C, Hob XVI/50

2 Nocturnes op48

Ballade no 1 in G minor

Leoš Janáček
Franz Liszt

In the Mist

From Années de Pèlerinage I, Switzerland:

Au Lac de Wallenstadt · Pastorale ·

Orage · La Vallée d'Obermann

Libor Novacek *piano*

Libor Novacek leads us from Haydn's elegant classicism into the heart of red-blooded Romantic pianism. He has all the technique needed for the romantics, but he takes us right inside the music instead of treating it as a mere vehicle for virtuoso display.

“Liszt is red meat for the big beasts of the piano... The meditative, priestly aspect of Liszt is often eclipsed by virtuosic display. Not here, though. Softly, reflectively, Novacek portrays a deeper, introspective Liszt, seldom rising above double-forte” (Norman Lebrecht, *CD of the Week*)



Libor Novacek

“In many respects Novacek is an ideal Liszt interpreter, technically exacting yet aware that the composer's aim was not so much to push the player to his limits as to expand the piano's expressive capabilities and the descriptive and narrative possibilities of music. You're aware of a fine poetic sensibility at work here, yielding breathtaking results in the shorter pieces such as *Au Lac de Wallenstadt* and *Pastorale*” (Tim Ashley, *The Guardian*)

He includes two of Chopin's miraculously poetic *Nocturnes* and one *Ballade* – forms especially associated with Chopin's unique genius. The passionate and melodic first *Ballade* is surely one of his best-loved pieces – and the first of our *Nocturnes* is one of his most emotionally profound – a contemporary commentator called it “a masterly expression of a great powerful grief”.

Janáček's music was inspired by the speech rhythms, songs and dances of his native country. As a Czech Libor is the ideal pianist to take us inside the composer's unique sound world with this veiled and yearning masterpiece, the last of his great piano works.

The recital concludes with four masterly pieces from the Swiss book of Liszt's *Années de Pèlerinage* (Years of pilgrimage)

(Continued overleaf)

“His sense of pace is leisurely and alluring, making the crystal-clear waters of *Lac de Wallenstadt*, marked *Andante placido*, not only placid but a veritable balm for the agitated spirit. Liszt’s evocation of an alpine storm, *Orage*, sheds its familiar guise as a piano tour de force, to emerge as the sound portrait of a genuinely terrifying natural phenomenon. Infinite degrees of pianissimo shadings enhance the simple rusticity of the *Pastorale* and coax the faint sound of distant bells from Geneva as though through a fog. Rhetorical aptness is again the focus in *Vallée d’Obermann*, which seems less a case study in the numbness of depression than Obermann’s plaintive search for existential meaning... Very highly recommended” (Patrick Rucker, *International Record Review*)

Libor Novacek’s recent CD of Liszt’s Swiss *Années de Pèlerinage* drew a five star review from the Guardian’s Tim Ashley, and many superlatives from other reviewers.

“Novacek performs nature impressions like *Au Lac de Wallenstadt*... with a tranquillity that has almost meditative qualities. In *La vallée d’Obermann*, the musically most challenging piece of the collection, he succeeds where not many others have done in covering the whole spectrum from brooding melancholy to rollicking euphoria, and for a few moments, reveals his eminent virtuoso qualities... Libor Novacek bestows upon us numerous moments of pure lyrical joy... One of the most interesting Liszt interpreters of our time” (Robert Nemecek, *Piano News*)

Tickets £20, £14, £8

Concert sponsored by Roy K Phillips

Can you help the Festival?

The Little Missenden Festival is managed and run entirely by volunteers. We have an excellent team, but we’re always looking for new skills and more help. For example at the moment we’d like to find someone who:

- knows about digital photography, to help with Artists’ photographs for 2011
- could help us review our insurance needs as a one-off exercise
- is willing to host visiting artists from time-to-time, or meet them off trains or planes
- could lend a hand with occasional tasks – filling envelopes, collections and deliveries, etc

If you’d like to discuss the possibility of helping please contact **Rosemary Ladd** (email: mandrladd@btinternet.com tel: 01494 864 261)

12.00 noon, Little Missenden Church

English piano music**Mark Bebbington***Delights from the English piano repertoire***Frank Bridge***Sonata***John Ireland***Rhapsody (1907)***Richard Drakeford***A Handful of Pleasant Delights***Jeremy Dale Roberts***Oggetti – Omaggio a Morandi (extracts)***Mark Bebbington** *piano*

Bridge and Ireland are among the foremost English composers of piano music. Frank Bridge's towering 1925 piano sonata, a fine and luminous work, was an important turning-point in the composer's career, and certainly deserves to be heard more. Mark Bebbington's 2006 recording drew a 5-star review from *BBC Music Magazine*. John Ireland's passionate and impulsive *Rhapsody* sweeps the listener along.

Sadly Richard Drakeford died shortly after the 50th Festival last year. Richard was a founder-member of the Festival, a composer and music teacher, and a vital source of musical expertise. He made an immense contribution to the Festival's success over 50 years, until illness obliged him to stand down as artistic director. He was a tireless promoter of English composers like Ireland and Bridge, and an admirer of Mark Bebbington's playing. As a tribute Mark will play one of Richard's piano pieces, *A Handful of Pleasant Delights*.

Mark will also play extracts from *Oggetti – Omaggio a Morandi* by Jeremy Dale Roberts – inspired by Giorgio Morandi's cool and contemplative still-life paintings. Susan Bickley sings one of Jeremy's songs in event 13.

Mark Bebbington is a great champion of English piano music, and his frequent visits to Little Missenden have been very well received. The *Gramophone* wrote of his "prodigious technique and musicianship".

"Bebbington has almost single-handedly demonstrated that 20th-century British piano scores have an exciting role to play in the concert hall and recording studio" (*International Piano*)

"Bebbington's playing is always sensitively nuanced, every phrase expressively shaped and pedalled, without losing sight of each piece's overall thrust and import" (*BBC Music Magazine*)



Mark Bebbington
© Rama Knight

Tickets £12, unreserved

Concert devoted to the memory of Richard Drakeford
Supported by The John Ireland Trust

3.00pm, Little Missenden Church

Violin and cello**Gemma Rosefield and Tamsin Waley-Cohen***The rich sonorities of violin and cello*

Zoltán Kodály	<i>Duo for Violin and Cello</i> , op7 (1914)
Richard Causton	<i>Fantasia and Air</i> (for solo violin)
David Matthews	<i>Song for Gemma</i> from <i>Journeying Songs</i> op95
Maurice Ravel	<i>Sonata for violin and cello</i> (1920-22)

Gemma Rosefield *cello* **Tamsin Waley-Cohen** *violin*

Violin and cello duos are not common, but this combination of instruments produces lovely sonorities. This programme includes two of the genre's classics, by Kodály and Ravel, together with solos for both instruments. Kodály's warm, passionate and rhapsodic work reflects the composer's love of folk music. Ravel's is a complete contrast – cool, lean, elegant and sparkling with wit.

Matthews and Causton have both featured at earlier Festivals. David Matthews wrote his piece for Gemma Rosefield, and Tamsin Waley-Cohen premiered Richard Causton's *Fantasia and Air* at a Park Lane Group recital this year.

"The world premiere of Richard Causton's *Fantasia and Air* was full of vibrant colour and played with a strength of feeling and expression that characterised Waley-Cohen's whole performance" (Catherine Nelson, *The Strad*)

Gemma Rosefield delighted her Little Missenden audience in 2008. Now she's teamed with a young violin virtuoso, Tamsin Waley-Cohen.

"If you ever get the opportunity to hear cellist Gemma Rosefield, seize it" (*Hampstead & Highgate Express*)



Gemma Rosefield
© Marco Borggreve



Tamsin Waley-Cohen

"There is no doubt that Tamsin Waley-Cohen is supremely talented. Her technical mastery is allied to superb musicianship and a luminous sound" (*Musical Pointers*)

"Tamsin Waley-Cohen and Gemma Rosefield are still making their names separately. With outstanding panache and vigour, and sensitivity, they played as one" (*Classical Source*)

Tickets £12, unreserved

5.00pm, Little Missenden Village Hall

An audience with Tobias Hill

An acclaimed poet reads and talks about his work



Tobias Hill
© John Foley / Opale

Poet, novelist and short story writer Tobias Hill will read from his acclaimed body of work and discuss his career and influences. He is a vibrant, reflective and generous practitioner as well as an inspirational teacher and communicator.

This promises to be an engaging, stimulating and thought-provoking event, a privileged insight into the imagination and talent of a writer described by A S Byatt as “one of the two or three

most original and interesting young novelists working in Britain today... There is no other voice today quite like this”.

Tobias is a writer of stunning virtuosity who “makes reading a joy” (*The Scotsman*) and was nominated as one of the best young writers in Britain (*TLS* 2003). *The Guardian* described his latest poetry collection, *Nocturne in Chrome & Sunset Yellow*, as “a book-length love song to the fabulousness and ragged beauty of his native London”, and *The Telegraph* thought *The Hidden*, “a wonderful novel: elegant yet savage, restrained yet full-throttled, illuminated by the sort of brilliance that leaves you short of breath”.

Award-winning author Tobias Hill has published four collections of poetry, four novels, and a collection of short stories (*Skin*) that won the 1998 PEN/Macmillan Award for Fiction.

His poetry collections are *Year of the Dog* (1995), *Midnight in the City of Clocks* (1996), *Zoo* (1998) and *Nocturne in Chrome & Sunset Yellow* (2006). His novels are *Underground* (1999), *The Love of Stones* (2001), *The Cryptographer* (2003) and *The Hidden* (2009).

Tobias is the Royal Society of Literature Fellow at Sussex University, and became the inaugural resident poet at London Zoo in 1998. He has worked as a rock critic for the *Sunday Telegraph* and reviews regularly for various publications.

Tickets £6, unreserved

Visit www.little-missenden.org

8.00pm, Little Missenden Church

Curios

Tom Cawley's jazz trio

*Dazzling trio jazz***CURIOS: Tom Cawley** piano **Sam Burgess** double bass
Joshua Blackmore drums

Tom Cawley's trio, Curios has made quite an impact on the jazz scene – they won 'Best Band' at the 2008 BBC Jazz Awards, and the critics have heaped praise on them: "The most formidable piano trio in the UK" (*Mojo*),



"Spellbinding" (*Independent*), "Dazzling" (*Jazz UK*), "Serious fast-laners" (*BBC Music*), "One of the most important new piano trios in the world" (Jamie Cullum), "World-class" (*The Guardian*), "A must-see piano trio" (Chris Parker).

Cawley's remarkable talents as pianist and composer were obvious from the outset. His compositions are melodic, fiery, serene and intense, drawing on romantic classical music as much as modern jazz. The band covers the whole spectrum – at times delicate, at times wildly percussive; flashing from a whisper to a roar. "Cawley writes music with an emotional amplitude rare in jazz" (*The Times*)

It's a tight partnership – their empathy and interplay create a chemistry that colours the group's distinctive sound. "Three sharp musical minds in perfect accord" (*The Observer*)

Tom Cawley has made two previous visits to Little Missenden, once with a trio (same bassist, different drummer), and once with Christian Garrick. He set up Curios in 2006, and they have three highly-regarded albums to their credit: *Hidden*, *Closer* and *The Other Place*.

"Cawley's compositions are fresh-sounding, vibrant and pleasingly varied, but it is the sheer energy and snap of their interpretations that consistently impresses on this gripping, imaginative album" (*Vortex Jazz*)

"Brimms with confidence, accomplishment and no little flair" (*Jazzwise*)

"By turns serenely meditative and turbulently edgy, the group's music explores both the jazz tradition and the idiom's outer edges" (*Record Collector*)

Tickets £18, £12, £8

3.00pm, Little Missenden Church

Susan Bickley and Iain Burnside

*Susan Bickley sings Wagner, Wolf, Gurney
– and much more*

Franz Joseph Haydn	<i>The Mermaid's Song · She never told her love · Fidelity · The Spirit's Song</i>
Hugo Wolf	<i>Der Gärtner · Gesang Weylas · Um Mitternacht · Wo find ich Trost?</i>
Richard Wagner	<i>5 Lieder von Matthilde Wesendonck: Der Engel (The Angel) · Stehe still! (Stand still!) · Im Treibhaus (In the hothouse) · Schmerzen (Sorrows) · Träume (Dreams)</i>
Ivor Gurney	<i>I will go with my father a-ploughing · € Epitaph in Old Mode · On the Downs · The Scribe · By a Bierside</i>
John White	<i>Houses and Gardens in the Heart of England</i>
Jeremy Dale Roberts	<i>Spoken to a Bronze Head</i>
Brian Elias	<i>Meet me in the Green Glen</i>
Richard Baker	<i>English Lullaby</i>
William Bolcom	<i>Fur · Oh close the curtain · Amor</i>

Iain Burnside *piano* **Susan Bickley** *mezzo-soprano*

Most of what Wagner wrote is too big for our small Festival, apart from his intensely moving settings of five Mathilde Wesendonck poems. Written while he was working on *Tristan and Isolde* they foreshadow that opera's sensuous harmonies and exquisite melodic lines.

“*Im Treibhaus* was full of confiding intimacy, and Susan Bickley responded with intense precision to the suggestions of the text. Bickley brought an attractive dignity to *Träume*, a sense of inner stability in her characterisation, a facing-up to the approach of death which carried great conviction” (*MusicWeb international*)

Hugo Wolf's exquisite songs achieve an unsurpassed marriage of music and text – influenced by Wagner but on a miniature scale. These are four beautiful settings of Eduard Mörike's lyrical poetry.

Poet and composer Ivor Gurney was one of England's finest song-writers, but is only gradually winning due recognition. In 2008 the Festival programmed his *Ludlow and Teme* cycle. His best songs have an intensely lyrical (and often melancholy) beauty – as in *By a Bierside*.

The songs by White, Dale Roberts, Elias and Baker were written for the delightful 2009 *NMC Songbook*. Nearly 100 composers (from the most illustrious to emerging young talents), each wrote a song on the theme of 'Britain'. These were issued as a 4CD set, winning the *Gramophone's* Best Contemporary Recording award. Iain advised on the project, and Susan was one of the singers.

(Continued overleaf)

Their programme begins with four of Haydn's charming *Canzonettas*, and ends with a group of William Bolcom's joyously irresistible *Cabaret Songs*.

Susan and Iain are an ideal pairing for this music. Iain is passionately committed to song, and British song in particular. He is one of our leading accompanists, a good communicator, and a renowned broadcaster, programme planner and musical commentator.

Susan's performances in opera houses, concert halls and recital rooms have drawn glowing reviews.



Iain Burnside
© Adrian Weinbercht

“The molten mezzo of Susan Bickley was not simply inspirational, but exquisite” (Kenneth Walton, *Scotsman*)

“Her performance – heartstoppingly direct, seamlessly expressive, and perfectly even in tone – is a marvel in every respect” (Andrew Clements, *The Guardian*)



Susan Bickley
© Samantha Owens

She's an acclaimed Wagnerian – Michael Tanner in the *Spectator* praised her “truly great singing” in “the most moving and eloquent account of Waltraute's narration that I have ever witnessed”, and she was an “enthraling” Brangäne.

The pair's Naxos CD of Gurney songs has been much praised:

“Wherever you turn, these songs offer illumination and refreshment, splendidly captured not only by Susan Bickley but by her ever-sensitive accompanist, Iain Burnside” (Edward Greenfield, *Gramophone*)

“Bickley's attractive mezzo is the perfect interpreter for Gurney, gutsy one moment, restrained the next, whilst textual clarity is always given paramount importance” (Antony Lias, *Opera Britannia*)

“Susan Bickley shares with Gurney a direct and instinctive response to the inflections, metres and emotional colours of the English language” (Hilary Finch, *BBC Music Magazine*, 4 star CD review)

“What's wonderful about this performance is the way singer and pianist respond so sensitively to Gurney's word-painting and musical inflections. Susan Bickley colours every long-breathed phrase imaginatively and Iain Burnside's accompaniment is subtle and thoughtful” (Emma Baker, *Classic FM*)

Tickets £20, £14, £8

Join us after the concert for homemade tea and cakes (kindly provided by the Friends of the Festival), and a chance to meet the performers.

*In Little Missenden Village School,
opposite the church, to the right*

Peal of bells:

Between the end of the afternoon concert and Festival Evensong the bells of St John the Baptist will be rung by the bellringers under their Tower Captain, Barry Cowper.



Interior of Little Missenden Church
© Eric Hardy

Sunday 17th October

6.00pm, Little Missenden Church

Festival Choral Evensong

The Revd John Simpson, vicar of Little Missenden, will celebrate Choral Evensong, sung by the recently-formed Misbourne Singers (directors Anna Ramell and Ali Higham). Canticles: *Short Service in A Flat* (Gibbons). Anthem: *O Lorde, the Maker of Al Thing* (Joubert).

For more information visit
www.little-missenden.org



Grateful acknowledgements

We thank all those who have helped with the Festival, or supported us financially and in other ways. Special thanks to the funding bodies and sponsors listed below, without whose generous support there would be no Festival.

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Festival Box Office

Address: Festival Box Office, 30 Church Street,
Chesham, Bucks HP5 1HU

Email: tickets@little-missenden.org

Phone: 01494 862426 from 28th September only,
between 11.00am and 8.00pm.

Further details on booking form.