

# Little Missenden Festival 2018



5th-14th October

## Welcome to the 59th Little Missenden Festival

The 11th century church of St John the Baptist is at the heart of Little Missenden village. This lovely building, with its unique collection of ancient wall paintings and fine, immediate acoustic, is an intimate, magical place where – during the Festival – early, baroque and classical music rub shoulders with jazz and contemporary genres.

This year's Festival furthers our ambition to present internationally renowned artists and composers, promote new work and young talents, while also championing British music and underperformed repertoire.

We have Bach and Pachelbel from The Bach Players, and Beethoven from the Heath Quartet. Sansara perform choral music from the Renaissance to the present day, and we're delighted to welcome back composer and trumpet player Laura Jurd for our jazz event. The Rossetti Ensemble showcase the music of Sibelius, Ravel and Elgar, while Phantasm highlight the glory of the Tudor and Jacobean viol repertoire. We also celebrate the music of Sir Michael Tippett.

There are four very different events at the Village Hall. Tippett is the subject of a film and discussion; novelist Lissa Evans talks about her work; folk music returns to the Festival with Rob Harbron and Emma Reid; and there's an art lecture on Mantegna and Bellini.

*"A very special festival, bringing a high calibre of artists to this exquisite venue. Not to be missed!"* Cecilia McDowall, composer



Cecilia McDowall with Fieri Consort

© Robert Piwko

### Buying Tickets

A postal booking form, and information on how to buy tickets online or by telephone, can be found at the back of the brochure.

### Can you help the Festival?

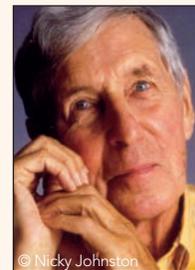
Little Missenden Festival is managed and run entirely by volunteers. There are a variety of tasks – hosting/transporting artists, IT and Internet support, collections/deliveries – so we're always keen for more people to join the team. If you feel you could offer support, we'd love to hear from you. Please email [contact@little-missenden.org](mailto:contact@little-missenden.org)

### More information about the Festival

There's more information about this year's programme on the Festival website [www.little-missenden.org](http://www.little-missenden.org)

## Sir Michael Tippett - A Celebration

*"I have to sing songs for those who can't sing for themselves"*



© Nicky Johnston

The Festival has always celebrated British music, so it is fitting that we honour Michael Tippett during the 20th anniversary of his death. This truly great composer came to the Festival several times.

This year we feature a number of his works. Luka Okros will play *Sonata no2* (Event 1), Sansara will perform *Plebs Angelica* and *Steal Away*, a spiritual from the oratorio *A Child of our Time* (Event 8), while *Quartet no5*, one of his last compositions, will be the centrepiece of the Heath Quartet's concert (Event 11).

Tippett's quartets have a special place in the Festival's history. In 1975, a young Lindsay Quartet played the 1st and 3rd Quartets in his presence as a 70th birthday tribute. Four years later they played the newly written 4th, while the Kreuzer Quartet played the 5th during the 1995 Festival.



© Robert Piwko

### Our work in schools

Every year, the Little Missenden Festival runs music workshops with pupils from Hyde Heath and Little Missenden Infant Schools, and Great Missenden Combined School.

Professional musicians encourage the children to develop musical ideas, and help create original songs, which are then performed to parents at a combined concert. Tickets for the 2019 concert, which takes place in February, will be sold through the schools.

The Festival both organises and largely funds this work, which we believe benefits the children greatly. Not only do they enjoy these musical experiences, but gain confidence, work together in teams, develop creativity and exercise valuable skills - including concentration, communication, and literacy.

We are grateful to the PTAs from all three schools for making contributions to our costs, and for the comment "Little Missenden Festival was brilliant; the children and parents loved it; and lovely for the children to mix with some of those who will join them in Year 3".

## Luka Okros - Piano Masterpieces

Franz Schubert	4 Impromptus op90 D899
Michael Tippett	Sonata no2
Frédéric Chopin	Sonata no2 op35
Franz Joseph Haydn	Hungarian in E minor HobXVI:34
Franz Liszt	Hungarian Rhapsody no2

Luka Okros piano

We open with a truly magical recital, embracing five contrasting masters of the piano.

Schubert's free and improvisatory *Impromptus* are among his best-loved pieces. Close your eyes and imagine him playing for his friends.



© Robert Piwko

Our celebration of **Michael Tippett** begins with his impressive, powerful, muscular and rhythmically incisive second sonata.

That great poet of the piano, **Chopin**, is heard to perfection in the *B minor sonata*: the stormy and suffering opening; a demonic Scherzo; the celebrated Funeral March; and the darkly swirling Finale.

**Haydn** was the epitome of the Enlightenment. His *E minor sonata* has three movements: a

dramatic opening Presto; a flowing and contemplative Adagio; and finally, an ebullient set of variations on a folk-like melody.

**Liszt's** famous *Hungarian Rhapsody* is rooted in the folk music of his native land. The two sections are Hungarian dances - a slow, dramatic and somewhat melancholy lasso, then a fast and playful friska.

We're delighted to present this immensely talented young pianist from Tbilisi, Georgia. Like Pavel Kolesnikov, he was recommended to us by Peter Uppard, who sadly died last year.

A Moscow Tchaikovsky Conservatory graduate, Luka took his Master's degree at the Royal College of Music. Winner of 10 international piano competitions – and the Intercollegiate Piano Competition of **Jaques Samuel**, who provide the piano he plays tonight – he made his Carnegie Hall debut aged 18.

"Not a cough, not a rustle of sweet wrapper, not a distracting sound as Luka Okros played Schumann, Chopin and Liszt... This was the masterclass of the week" *Stratford Festival*

[www.lukaokros.com](http://www.lukaokros.com)

Concert dedicated to the memory of Peter Uppard

## Andrea Mantegna & Giovanni Bellini



Andrea Mantegna *The Agony in the Garden* - about 1458-60 © The National Gallery, London

### Renaissance artists of Mantua and Venice Illustrated lecture by Caroline Campbell

This autumn's major exhibition at the National Gallery explores the relationship between two of the greatest artists of the Italian Renaissance, **Andrea Mantegna** and **Giovanni Bellini**.

Benefitting from major loans of paintings, drawings and sculpture, *Mantegna and Bellini* compares the work of two pre-eminent artists who also happened to be related by marriage.

In 1460, Mantegna moved to Mantua where he occupied the post of court painter to the ruling Gonzaga family until his death in 1506. Bellini, who died 10 years later, spent his entire career in Republican Venice. Despite the distance between them, their work provides evidence of their continuing creative artistic exchange for the rest of their long lives.



**Dr Caroline Campbell** is The Jacob Rothschild Head of the Curatorial Department and Curator of Italian Paintings before 1500 at the National Gallery, London. Earlier in her career, Caroline held curatorial positions at the Courtauld Gallery, the National Gallery and the Ashmolean Museum, Oxford. She has curated and co-curated many exhibitions, including *Bellini and the*

*East* (2005–6); *Love and Marriage in Renaissance Florence* (2009); *Building the Picture: Architecture in Italian Renaissance Painting* (2014); and *Duccio/Caro: In Dialogue* (2015).

[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

## Dinosaur - The future of jazz?



Laura Jurd trumpet Elliot Galvin keyboards  
Conor Chaplin bass Corrie Dick drums

Led by BBC New Generation Artist 2015-17 – trumpeter **Laura Jurd** – *Dinosaur's* highly acclaimed second album *Wonder Trail* (released May 2018) saw the band on a journey of mesmerising new compositions of folk-infused themes and glorious melodies - tied together by extemporisation and improvisation.

Receiving a rare 5-star review in the *Guardian* for their 2016 debut album *Together, As One* they have toured extensively in Europe and beyond, performing at some of the world's most prestigious festivals including: North Sea Jazz, Montreal Jazz Festival and Molde International Jazz Festival.

In 2016, the Festival commissioned Laura to write the Ellington-inspired Jump Cut Shuffle, which was performed by the Ligeti Quartet. She has composed all of the music *Dinosaur* will play.

Described by *All About Jazz* as a musician who 'embraces melody, harmony and groove as much as she provokes with blasts of dissonance and gutsy angularity', Laura Jurd is an award-winning British trumpet player/composer/bandleader who has developed a formidable reputation as one of the most creative young musicians to emerge from this country in recent years.

Laura has written music for the BBC Concert Orchestra, the Ligeti Quartet and the Northern Sinfonia. She has earned commissions from BBC Radio 3 and the EFG London Jazz Festival. She recently joined Trinity Laban Conservatoire of Music and Dance as a teacher of composition. In 2015 Laura received the Parliamentary Jazz Award for 'Instrumentalist of the Year'.

[www.laurajurd.com](http://www.laurajurd.com)

Dedicated to the memory of Dennis Cox,  
pioneer of Little Missenden Jazz

## Cantar alla Viola - 'Fortuna Desparata'



## Italian and German Renaissance music

Popular Johann Walter	<i>Ich komm aus fremden Landen Von Himmel hoch, da komm ich her All Morgen ist ganz frisch und neu Ricerca primo Erweckt hat mir das Herz Süsser Vater Eia ergo All mein Mut Amor tien il suo regno Ahime che col fuggire Alma che fai Dicemi la mia stella Le rose fronde e fiori Se mai vedet' amanti Madonn'io mi consumo et pel grave dolor Altro non e' il mi' amor</i>
Sylvestro Ganassi Georg Forster Heinrich Isaac Buxheimer Orgelbuch Heinrich Isaac Luca Marenzio	<i>Ricerca secundo Fortuna desperata Fortuna desperata</i>
Costanzo Festa	
Sylvestro Ganassi Heinrich Isaac Anon	

Nadine Balbeisi soprano Fernando Marín vihuela de arco

Cantar alla Viola delighted our audience in 2012, so we're pleased to be able to present them again.

The group's name comes from an almost lost musical technique which was very popular in the 16th century, particularly in Golden Age Spain. Vocal music was often written for a number of voice parts. Cantare alla viola (singing with the viol) made it possible to perform these works with one singer on the top line and a single stringed instrument supplying the other parts, using a special bow technique to sustain the harmonies and blend with the human voice. Various instruments were used in different countries, in Spain mainly the vihuela de arco, which Fernando plays here.

Nadine and Fernando resurrected this beautiful but neglected tradition themselves with painstaking research and reconstruction of instruments and bows.

This entrancing programme mixes German and Italian music from the 15th and 16th centuries. It moves between a light and lively villanelle by Luca Marenzio; transcendent madrigals by Costanzo Festa; and secular works by Heinrich Isaac, hugely influential later in Germany. A highlight is an anonymous madrigal, *Fortuna desperata* - a chart-topper in 15th century Europe, found in at least 36 versions by Italian, Franco-Flemish and German composers (including Isaac, whose setting we hear this afternoon). Many of the composers are little-known today, but their music sounds hauntingly beautiful in the hands of Nadine and Fernando.

Cantar alla Viola have performed internationally, and twice been early music finalists in the Antwerp International Young Artist's Presentation.

"Balbeisi's effortlessly flowing natural voice with warm shimmering height and whispering pianos explored mystical lines... It is astounding how much emotion and beauty can be found in such a simple instrument, which imitates the human voice... The wings of the hearts of listeners were opened" *Astrid Schoene, Rheinische Post*

"Precious, exquisite pearls" *Gerhard Kollmer, Giessener Allgemeine Zeitung*



The lithe and distinctive voice of American/Jordanian soprano **Nadine Balbeisi** blends perfectly with the sound of the vihuela. Her repertoire covers the 14th to 18th centuries. She became an 'Artist in Residence' in Spain, researching and performing 16th century polyphony from the archives of Huesca Cathedral. She won a scholarship in 2011 to participate and perform in the 'Lied Course' at the Franz Schubert Institute.

A Spaniard from Alicante, **Fernando Marín** studied in European conservatories at Oviedo, Prague, Cologne and Brussels, Wieland Kuijken among his teachers. He specialises in instruments from the 14th to the 16th centuries, researching their origins, performance practice and repertoire. He has written on musical rhetoric and improvisation, and teaches gamba at the Zaragoza Conservatorio.

[www.cantarallaviola.com](http://www.cantarallaviola.com)

Concert supported by the Friends of the Festival

Little Missenden Church

Tickets £22, £16, £8

## Why not join the Friends of the Festival?

The Friends' financial support allows us to offer the very highest quality in our programming; to be more adventurous; and to commission new works. Friends get priority booking and advance information about forthcoming events.

Go to [www.little-missenden.org](http://www.little-missenden.org) for more information

## The Rossetti Ensemble



Jean Sibelius  
David Matthews  
Maurice Ravel  
Edward Elgar

*Andante Festivo Quartet  
Sonatina for Viola and Piano op141  
Piano Trio in A minor  
Piano Quintet in A minor op84*

Sara Trickey violin Martyn Jackson violin Sarah-Jane Bradley viola  
Tim Lowe cello John Lenehan piano

Sibelius's *Andante Festivo Quartet* was written in 1922, and it's easy to see this glorious single movement as a reflection on the First World War. He revised it for full orchestra in 1938, when it seemed a portent of the Second.

Ravel wrote his *Piano Trio* in 1914, the first year of the war. Like Debussy and Satie, he had already created works that displayed a new – distinctively French – style, breaking sharply from the 19th century Romantic (and Germanic) tradition.

Elgar wrote that his *Piano Quintet* "runs gigantically and in a large mood". He also suggested that "it is full of golden sounds and I like it. But you must not expect anything violently chromatic or cubist". Written in 1918 it was one of his last significant works - and one of his finest.

We celebrate **David Matthews'** 75th birthday year with his recent *Sonatina for Viola and Piano*. David has long been associated with the Festival - we've commissioned music from him and performed many of his pieces over the years.

**The Rossetti Ensemble** was created this year out of **Sarah-Jane Bradley's** longstanding collaborations with pianist **John Lenehan**, violinists **Sara Trickey** and **Martyn Jackson**, and cellist **Tim Lowe**.

"The performances are exceptional. In a collective and individual display of how to deliver chamber music at world-class level, Sarah-Jane Bradley's viola playing – ear-mesmerising, yet never obtrusive – shines even in this company" *BBC Music Magazine*

[www.rossettiensemble.co.uk](http://www.rossettiensemble.co.uk)

Little Missenden Church

Tickets £22, £16, £8

## Phantasm - Two centuries of viol music



© Claire Eastham-Farrelly

Christopher Tye	<i>In Nomine a4</i>
	<i>Sit Fast</i>
Alfonso Ferrabosco I	<i>A Fancy</i>
William Byrd	<i>Kyrie from Mass a4</i>
	<i>Fantasia III a4</i>
	<i>Fantasia III a3</i>
Thomas Tomkins	<i>Alman</i>
Elway Bevin	<i>Browning a3</i>
Alfonso Ferrabosco II	<i>Fantasia no9 a4</i>
Richard Mico	<i>Pavan no3 a4</i>
	<i>Fancy no4 a4</i>
	<i>Fancy no5 a4</i>
Matthew Locke	<i>Sett no3 in F major</i>
Henry Purcell	<i>Four Fantazias</i>
Wolfgang Amadeus Mozart	<i>3 Fugues arranged from Bach's Well-Tempered Clavier II K405</i>
Johann Sebastian Bach	<i>The Art of Fugue; Contrapunctus 1,2,11,9</i>

Laurence Dreyfus *director/treble viol* Emilia Benjamin *treble viol*  
Jonathan Manson *tenor viol* Markku Luolajan-Mikkola *bass viol*

The Tudor and Jacobean viol repertoire is one of the glories of English music. The beginning of a truly independent instrumental polyphony in England, it led to an outpouring of part-music that liberated itself from the written word – or 'dittie' – and gave free rein to a composer's imagination, his 'fancy'.

The polyphonic pearls presented in this programme range from the 16th century through to Bach. They'll be performed in chronological order of composition, with Phantasm describing how the music evolved. We'll hear the early composers taking fascinating contrapuntal risks that undermine conventional ideas of musical character and style. By the end we emerge into Bach's complete mastery of fully-evolved counterpoint.

Phantasm, founded in 1994 by Laurence Dreyfus, is possibly the most exciting viol consort playing today. They've pioneered a radical approach to consort playing, respecting historical practice while giving approachable performances. "The playing is quite simply divine" *Gramophone*

[www.phantasm.org.uk](http://www.phantasm.org.uk)

## Rob Harbron and Emma Reid



© Olga Magnusson

## A new look at traditional music

Rob Harbron *English concertina, guitar, vocals*  
Emma Reid *fiddle, viola, vocals*

Rob Harbron and Emma Reid are renowned instrumentalists and compelling performers. Together they draw on their shared roots in English traditional music, but also introduce other styles and traditions, including those of Emma's motherland, Sweden.

Rob and Emma perform their own compositions alongside traditional songs and tunes. The core of their performance is about bringing the dance tunes of England to life, with vitality, swing, and lift at the heart of each tune. This is honest, upbeat music for our acoustic setting, where you can enjoy the spontaneous harmonies and intricate interactions between the players - and their dialogue with the audience.

"Both players like to delve deeply into the music they play, perhaps playing an English tune we've heard a hundred times before, but drawing out beauty and nuances not touched upon by more boisterous players" *The Living Tradition*

The duo has released two albums *New Dogs, Old Tricks* (2006) and *Flock & Fly* (2015).

Rob Harbron, multi-instrumentalist, composer and producer, and a uniquely skilled player of the English concertina, is a member of Leveret (with Sam Sweeney and Andy Cutting) - who gave us such a memorable performance in 2015.

Emma Reid started playing fiddle at the age of three with her Swedish mother. She studied Swedish folk music performance with Ellika Frisell and Sven Ahlbäck at the Stockholm Royal College of Music, graduating in 2003, and has a Master's degree in Music from Newcastle University.

[www.robertharbron.com](http://www.robertharbron.com)

[www.emmareid.se/en.html](http://www.emmareid.se/en.html)

## Sansara - Sacred choral music



© Jo Cox

Richard Dering	<i>Factum est silentium</i>
Plainchant	<i>Archangeli Michaelis interventione</i>
Taverner	<i>Missa O Michael - Gloria/Credo/Sanctus/</i>
	<i>Agnus Dei</i>
Thomas Hyde	<i>Magnificat</i>
Judith Weir	<i>Ave regina caelorum</i>
Michael Tippett	<i>Steal Away/Plebs Angelica</i>
Ailsa Dixon	<i>These things shall be</i>
William Henry Harris	<i>Faire is the heaven</i>

Lucinda Cox, Fiona Fraser *soprano* Elisabeth Paul, Jam Orrell *alto*  
Tom Castle, Matthew Thomson *tenor* Humphrey Thompson *baritone*  
Benjamin Cunningham, Tom Herring *bass/artistic directors*

Sansara's exquisite programme of sacred choral music mixes English renaissance polyphony and contemporary pieces.

Taverner was master of choristers at Cardinal College Oxford in the 1520s and hugely influential. His great Mass in honour of St Michael, will weave through the programme like a thread.

There are two pieces by Tippett: *Plebs Angelica*, written for the Canterbury Cathedral choir in 1944; and *Steal Away*, a spiritual from the oratorio *A Child of our Time*.

Judith Weir's contemporary take on a medieval Marian hymn was composed for the Merton College Choirbook in 2014; William Henry Harris's fine 1925 anthem sets an Edmund Spenser poem from 1599; while Thomas Hyde's *Magnificat* was premiered only last year.

*These things shall be* was written by the daughter of our founder Pat Harrison, composer Ailsa Dixon - who sadly died last year.

Winners of the London International A Cappella Choir Competition in 2015, Sansara have quickly become one of the most admired and praised young chamber choirs in the country.

"The a cappella sound of the future" *Peter Phillips, Tallis Scholars*  
"This is truly special" *Sir James MacMillan, Composer*  
"Choral singing with real depth" *The Observer*

[www.sansarachoir.com](http://www.sansarachoir.com)

## Sir Michael Tippett - A film and discussion



© Mike Evans/Bridgeman Images

Sir Michael Tippett OM came to Little Missenden in 1975 during his 70th year, with the young **Lindsay Quartet**, who were then working with him on his string quartets.

This truly great composer became the grand old man of British music in the decades before his death in 1998. But, apart from *A Child of our Time*, we hear far too little of his music today. We have sought to address that during this year's Festival. For this event, we focus on the life of this fascinating man.

We begin with a film. **Mischa Scorer**, award-winning documentary film maker and friend of Tippett, made *Poets in a Barren Age* for the BBC in 1974. It's a powerful film, which poses the question that haunted Tippett throughout his life. What useful purpose is served by the creative artist in society?

After the film, **Oliver Soden** and composer **Thomas Hyde** will pick up the story. Oliver is writing the first full-length biography of Tippett – due to be published by Weidenfeld and Nicolson next year – for which he was awarded a 2017-2018 Harry Ransom Center Research Fellowship in the Humanities, from the University of Texas at Austin. He is writing with the full support and approval of Schott Music, the Tippett Foundation, and the Trustees of the Michael Tippett Will Trust.



www.oliversoden.co.uk

Oliver was educated at Lancing College and at Clare College, Cambridge, where he took a double first in English. His work includes an edition of **John Barton's** ten-play epic *Tantalus*, numerous broadcasts, conference appearances, academic papers, and articles in publications such as *Gramophone* and the *Guardian*. And he's part of the BBC Radio 3 *Private Passions* team.

www.thomashyde.co.uk

## Lissa Evans - Doctor, producer, novelist



© Alys Tomlinson

Novelist **Lissa Evans** grew up in the West Midlands. She comes from a family of voracious readers and spent most of her adolescence in the local library.

After studying medicine at Newcastle University, she worked as a junior doctor for four years, before deciding to change to a career in which she wasn't terrified the entire time. A job in BBC Radio light entertainment followed, and then a switch to television, where she produced and directed several successful series including *Room 101* and *Father Ted*, for which she won a BAFTA.

Her first book *Spencer's List* was published in 2002 and since then she's written four more novels for adults. One of these *Their Finest Hour and a Half* was filmed in 2017 as *Their Finest* – starring Bill Nighy and Gemma Arterton – while *Crooked Heart* was long-listed for the Bailey's Women's Prize for Fiction in 2015. Her latest novel *Old Baggage* was published in June.

She has also written three hugely popular novels for children, two of which – *Small Change for Stuart* and *Wed Rabbit* – have been shortlisted for the Costa Award for Children's Fiction and the Carnegie Medal.

**Lissa Evans** will be interviewed by fellow-novelist **Antonia Honeywell**, whose novel *The Ship* was published to great critical acclaim in 2015.

www.lissaevans.com

www.antoniahoneywell.com

Little Missenden Village Hall

Tickets £10 unreserved

## Buying Tickets for the Festival

Tickets are available by post, telephone or online. **Postal booking is now open** and closes 3rd September. A postal booking form, and information on how to buy tickets online or by telephone, can be found at the end of the brochure. **Online and telephone booking opens 6th August.** Go to [www.little-missenden.org](http://www.little-missenden.org) for more information and to book online from that date. You can also make enquiries and order tickets by email.

See the booking form at the back of this brochure

## The Heath Quartet - Beethoven, Bach and Tippett



© Simon Way

Johann Sebastian Bach

*Chorale preludes BWV614/622/641*

Michael Tippett

*Quartet no5*

Ludwig van Beethoven

*Quartet in A minor op132*

Oliver Heath *violin* Sara Wolstenholme *violin*

Gary Pomeroy *viola* Chris Murray *cello*

**Beethoven** had a miraculous late flowering in his final years. The *Quartet in A minor opus 132* was one of his last and finest works. The luminous *Molto adagio* movement (the *Heilige Dankgesang*) is among the most sublime in all chamber music. It celebrates the composer's recovery after a painful illness, from which he expected to die.

The last of our tributes to **Michael Tippett**, his breathtakingly beautiful fifth quartet, fits neatly within this concert. It was his penultimate work – aged 86 – and Beethoven's *opus 132* was a seminal inspiration. Tippett's epigraph is from a French folk song, 'Sing, nightingale, sing/You who have a happy heart'. The piece ends in a spirit of transcendent peace with an ecstatic but unexpected final chord.

Performing **Bach's** *Chorale preludes* with a string quartet rather than an organ may be unusual, but it works marvellously. The parts and counterpoint emerge very clearly, and the music sounds timeless.

In 2013, the **Heath Quartet** became the first ensemble for 15 years to win the Royal Philharmonic Society's Young Artists Award. Three years later, as one of Britain's most exciting chamber groups, they gave an acclaimed complete Tippett quartet cycle at the Wigmore Hall, and their Wigmore Live recording won the 2016 Gramophone Chamber Disk of the Year.

"The Heaths took all the difficulties in their stride, performing with fierce intelligence and feeling, passion and virtuosity" *Daily Telegraph*

www.heathquartet.com

Dedicated to the memory of Michael Cox  
Concert sponsored by Alan Hedges

## The Bach Players - A musical offering

Johann Pachelbel	<i>Canon in D</i> <i>Suite in F sharp minor</i>
Dieterich Buxtehude	<i>Toccatà in G major BuxWV165</i> <i>Trio Sonata in C major BuxWV266</i>
Johann Sebastian Bach	<i>The Musical Offering BWV1079</i>

Marion Moonen flute Nicolette Moonen violin Anna Curzon violin  
Flora Curzon violin/viola Reiko Ichise viola da gamba  
Silas Wollston harpsichord

The musical world of northern Europe in the late 17th and early 18th centuries was tightly-knit; Pachelbel was a great friend of Bach's father, acting as tutor to his eldest son, Johann Christoph, who passed on Pachelbel's teaching to his younger brother, Johann Sebastian - whose 400-mile walk to Lübeck and back to hear Buxtehude is the stuff of legend.

Highly influential as an organist and composer, Pachelbel was hugely popular in his day, yet very little of his music is played now - except the famous *Canon*, whose melody and striking ostinato bass have made it seemingly ubiquitous.

Buxtehude also had to be rediscovered. His highly inventive chamberworks are mostly written in the free and adventurous 'Stylus Fantasticus' manner - the *Toccatà* and *Trio Sonata* in our programme are fine examples.

Written only three years before his death, Bach's great *Musical Offering* is a collection of canons and fugues, ending with a magnificent trio sonata which brings all the threads together. It's one of the summits of polyphony, yet the work's sensitivity and emotional weight shines through its strict musical form.

Founded by artistic director Nicolette Moonen in 1996, **The Bach Players** are renowned for their interpretation of 17th and 18th century music, played on original baroque instruments. Their concerts are lively, informal events in which the musicians engage actively with their audiences.

"Their concerts always strike me as a gathering of friends, on which the audience eavesdrops, an atmosphere that produces consistent outstandingly musical performances" *Andrew Benson-Wilson*

[www.thebachplayers.org.uk](http://www.thebachplayers.org.uk)



## The Telling - Christmas Past



Clare Norburn soprano Ariane Prüssner mezzo, percussion  
Joy Smith harp Patience Tomlinson reader

*Christmas Past* is a Medieval celebration of Christmas in words and music, performed by **The Telling**.

Leader **Clare Norburn** says their aim is "to create a new kind of concert experience for the 21st century, while encapsulating the spirit and music of the past. Blurring the boundaries of what a concert is, we bring you intimate 'concert-theatre' pieces. We transport you back in time through song, music, poetry and story-telling."

This programme mixes contemplative and lively carols - some familiar, others new to us. Alongside the English Medieval carol, we'll hear others from the European tradition - including German, Catalan and Finnish examples.

Readings, both period and more recent, will be interwoven with the music. These reflect on and illuminate the carols themselves. The singers aim to use our performing space creatively - processing at times around the audience with candles or starting at different points around the church. It promises to be a rich and compelling evening, putting us all in the right mood for Christmas.

"We flew back over 700 years to the strumming of a harp, a candle's flicker and an exquisite, plaintive song" *The Latest*

Formed in 2009 by like-minded musicians, **The Telling** now has eight programmes, including five which combine narrative and drama within a concert. They have been resident ensemble at Brighton Early Music Festival and are current resident ensemble at Stroud Green Festival in North London. Other recent performances include Leamington Music, Omnibus Theatre, Hastings Early Music Festival, Fabrica Gallery and The Workshop Series, Lewes.

[www.thetelling.co.uk](http://www.thetelling.co.uk)

## 59th Little Missenden Festival

### Acknowledgements

We would like to thank everyone who has helped and supported the Festival, financially, or in so many other ways. Special thanks to those listed below, without whose generous help there would be no Festival.

The Friends of the Little Missenden Festival  
RVW Trust  
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The Festival Volunteers



### Little Missenden Festival Executive Committee

*Chairman:* Alan Hedges  
*Committee:* Angela Bishop, Polly Buston, Geoff Clare, Jennie Flower, John Glasson, Beth Neill, Martin Runnacles, Dick Ware, Dick Wells

### The Festival Fazioli

Since 2014 we've hired Fazioli 228 grand pianos. Born into a family of Italian furniture makers, **Paolo Fazioli** was obsessed with the piano from an early age. In 1979 he set up his piano business, developing and creating individually hand-crafted pianos to his own designs. A small, specialist firm producing fewer than 150 hand-made instruments of outstanding quality a year, Fazioli now make the instrument of choice for a growing number of leading pianists and concert halls.

Luka Okros (Event 1), Elliot Galvin (Event 3) and John Lenehan (Event 5) will play the Fazioli which has been provided by one of the leading suppliers of concert quality pianos, **Jaques Samuel**, whom we thank for their continuing support.



[www.fazioli.com/en](http://www.fazioli.com/en)

[www.jspianos.com/pianos/fazioli](http://www.jspianos.com/pianos/fazioli)