



HERTFORDSHIRE FESTIVAL of MUSIC

4–10 June 2021

COMPLETE FESTIVAL PROGRAMME

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On Facebook we're [@Hertsmusicfest](#) Please do use these to say how much you've enjoyed the Festival!*

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

Welcome to Hertfordshire and HFoM 2021

The Hertfordshire Festival of Music has always been a celebration of great live classical music in the summer months but June 2021 promises to be even more special – as quite possibly the first live cultural experience for many people in over a year.

With world-class performers, absorbing talks, masterclasses and guided walks, centred on the historic town of Hertford and surrounded by glorious countryside, HFoM 2021 promises to be the cultural ‘breath of fresh air’ we all need!

Violinist Chloë Hanslip joins us as Principal Artist. Since making her BBC Proms début at the age of 14, Chloë has become one of our most beloved soloists, and her appearance with the HFoM Festival Orchestra and recitals with acclaimed pianist Danny Driver are sure to be highlights of the Festival.

With welcome returns from Festival favourites ZRI, Florian Mitrea and Matthew Sharp, HFoM invites the splendid Albion Quartet for the first time, and we celebrate the treasured Friends Meeting House of 1670 with “a little bit of magic” from recorder quartet Fontanella. Master of the Queen’s Music Judith Weir CBE visits the Festival as we feature works by one of our most highly regarded living composers.

Audiences can enjoy world-class music-making, with our assurance that every effort has been made to ensure your comfort and safety, with rigorous cleaning before and after performances, carefully devised seating arrangements, and ventilated spaces.

Let’s celebrate the wonderful, uplifting work of our treasured musicians as they bring music, imagination and hope back into our lives.

James Francis Brown &
Tom Hammond
Artistic Directors

Hertfordshire Festival of Music
Registered Charity Number 1175716

FRIDAY 4 JUNE

EVENT 1

ALBION STRING QUARTET

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TAMSIN WALEY-COHEN and EMMA PARKER - violin

ANN BEILBY - viola

NATHANIEL BOYD - cello

PROGRAMME 1 6.30pm – c.7.30pm

JUDITH WEIR

String Quartet (1990)

JOSEPH HAYDN

String Quartet Op.20, No. 4 in D major “Sun”

- I. *Allegro di Molto*
- II. *Un poco Adagio Affettuoso*
- III. *Allegretto alla zingarese*
- IV. *Presto scherzando*

PROGRAMME 2 8.30pm – c.9.30pm

JUDITH WEIR

String Quartet

WILLIAM WALTON

String Quartet No.2, in A minor

- I. *Allegro*
- II. *Presto*
- III. *Lento*
- IV. *Allegro molto*

Programme Notes

Judith Weir String Quartet (1990)

My String Quartet was written for the Endellion Quartet in 1990. It consists of three movements played together without a break with a total duration of just over twelve minutes.

Each of the movements is based on song fragments which I had previously composed, giving the quartet a relatively lyrical character throughout. The songs of the first two movements were settings of medieval Spanish romances: the third is inspired by a ballad from Banffshire, Scotland.

© Judith Weir

Joseph Haydn String Quartet Op.20, No. 4

Haydn could be described, with even greater justification, as the ‘father of the string quartet’ than that of the symphony, as he almost single-handedly brought the genre from infancy to maturity whilst still in the first half of his creative life.

This Quartet in D major, written in 1772, nearly two decades before his visit to Hertfordshire, amply demonstrates the hallmarks of his mastery in the form: a restless sense of structure, rhythmic vitality and inventiveness, resourceful and generous development of relatively succinct melodic fragments whilst the stylised use of Hungarian folk idioms (*alla zingarese*) leaves a startling imprint on the music. The four instruments are treated in a considerably more independent manner than was common at that time.

William Walton String Quartet No.2, in A minor

Walton had considered writing his second quartet in the mid 1930’s – and with some trepidation since his first quartet (1922), though a remarkable work, had not received a particularly encouraging response. By the late thirties he had committed to writing a new quartet for the Blech String Quartet, but it was not until 1944 that he was able to start writing it. Even then, work did not flow easily, and Walton wrote to a friend in a despairing tone:

'I'm in a suicidal struggle with four strings and am making no headway whatsoever. Brick walls, slit trenches... I'm afraid I've done film music for too long'.

The resulting work of 1947 bears no indication of struggle as it abounds with a thrilling degree of vitality and imagination. The first movement devotes special attention to the viola – an instrument for which Walton had great affection – and the scherzo must rank as one of the most exciting in the repertoire. In the slow movement the strings are muted and the viola sings over a pizzicato motion in the cello while the final *Allegro molto* complements the energy of the first movement with renewed fire, passion and intensity.

ALBION QUARTET biography:

Formed in 2016, the Albion Quartet brings together four of the UK’s exceptional young string players who are establishing themselves rapidly on the international stage.

Recent debuts include the Concertgebouw Amsterdam, the Auditorium du Louvre in Paris, the Wigmore Hall and Town Hall/Symphony Hall Birmingham. Their third recording with Signum has just been released to critical acclaim.

Recent and future engagements include appearances at the Wigmore Hall Livestream Series, at the Two Moors Festival in South West England, on tour in Sweden, and in numerous chamber music series around England and Europe. Last season they performed at several festivals, including BBC Belfast International Arts Festival, Presteigne, Stratford, as well as returns to Oxford Lieder Festival and Kettle’s Yard Cambridge. The Albion Quartet also appeared at Wigmore Hall to perform the world premiere of a new string trio by Freya Waley-Cohen, commissioned by the Wigmore Hall.

Over the past seasons they have held a number of residencies, including King’s Place, Snape Maltings, Ryedale and Honeymead Festivals and the Sainte-Mère Festival in France. They also appeared at BBC Radio 3’s Hay Festival, Roland Pöntinen’s Båstad Chamber Music Festival in Sweden and at the Chapelle Musicale Reine Elisabeth in Brussels.

The ensemble's creative curiosity has already led to collaborations with several composers: In spring 2019, they premiered a new work for soprano and string quartet by Kate Whitley at THSH Birmingham, and in June 2019 the world premiere of a new full-length quartet *Dust* by Freya Waley-Cohen at the Aldeburgh Festival. The Albion Quartet has also collaborated with renowned artists such as bass Matthew Rose at the Aldeburgh Festival 2016, violist Douglas Paterson of the Schubert Ensemble, Miguel da Silva, formerly the violist of the Ysaÿe Quartet and pianist Roland Pöntinen. In September 2018 they performed Whitacre’s *Five Hebrew Melodies* with the Martinů Voices at Kloster Corvey in Germany.

Passionate about education, the quartet holds a residency at the Royal Welsh College of Music & Drama, where they regularly give masterclasses and performances in the Dora Stoutzker Hall.

They were Quartet-in-Residence at Gresham's School in the 2017/18 season, where they opened the new Britten Concert Hall in 2017. As a Cavatina Chamber Music Trust ensemble, they also give workshops at primary schools.

The quartet is recording a series of discs for Signum Records, including the string quartets of Antonin Dvořák as well as a disc of quartets by Walton and Shostakovich. They have also recorded Richard Blackford's *Kalon* for string quartet and orchestra with the Czech Philharmonic Orchestra.

The members of the quartet play on a fine collection of instruments, including a Stradivarius and Guarnerius.

JUDITH WEIR biography:

Judith Weir was born into a Scottish family in 1954 but grew up near London. She was an oboe player, performing with the National Youth Orchestra of Great Britain, and studied composition with John Tavener during her schooldays. She went on to Cambridge University, where her composition teacher was Robin Holloway; and in 1975 attended summer school at Tanglewood, where she worked with Gunther Schuller. After this she spent several years working in schools and adult education in rural southern England; followed by a period based in Scotland, teaching at Glasgow University and the Royal Conservatoire of Scotland.

During this time she began to write a series of operas (including *King Harald's Saga*, *The Black Spider*, *A Night at the Chinese Opera*, *The Vanishing Bridegroom* and *Blond Eckbert*) which have subsequently received many performances in the UK, Germany, Austria, the Netherlands, Belgium and the USA. The most recent opera is *Miss Fortune*, premiered at Bregenz in 2011, and then staged at the Royal Opera House Covent Garden in 2012. In collaboration with director Margaret Williams, Weir has created several opera films, including *Scipio's Dream*, *Hello Dolly*, and *Armida*.

As resident composer with the City of Birmingham Symphony Orchestra in the 1990s, she wrote several works for orchestra and chorus (including *Forest*, *Storm* and *We are Shadows*) which were premiered by the orchestra's then Music Director, Simon Rattle. She has been commissioned by the Boston Symphony Orchestra (*Music Untangled* and *Natural History*) the Minnesota Orchestra (*The Welcome Arrival of Rain*) and the London Sinfonietta (*Tiger under the Table*); and has written concert works for some notable singers, including Jane Manning, Jessye Norman, Dawn Upshaw, Alice Coote, Ailish Tynan and Ruby Hughes. She has composed Concertos for Piano (William Howard) and Oboe (Celia Craig).

In recent years, Judith Weir has considerably expanded her choral catalogue, with regular performance by choirs worldwide of music such as her Christmas carol *Illuminare, Jerusalem* written for Stephen Cleobury and the choir of King's College Cambridge. As associate composer with the BBC Singers (2015-19) she completed two oratorios; *In the Land of Uz*, about the prophet Job; and *blue hills beyond blue hills*, to Zen-influenced verse by the Scottish poet Alan Spence.

Now based in London, she has had a long association with Spitalfields Music Festival; and has taught as a visiting professor at Princeton, Harvard and Cardiff universities. Honours for her work include the Critics' Circle, South Bank Show, Ivor Novello and Elise L Stoecker awards, a CBE and The Queen's Medal for Music.

In July 2014 Judith Weir was appointed to the 395-year-old royal post of Master of the Queen's Music, in succession to Sir Peter Maxwell Davies. Amongst her priorities in this role are the support of school music teachers, of amateur orchestras and choirs, and of rural festivals. In this role she has written music for national and royal occasions, including the Queen's 90th birthday celebrations and the UK's official commemoration of the 1918 Armistice. She has also created new music for many community groups and schools, including Burntwood School Wandsworth, Aberdeen Art Gallery, St Mary's Church Dover and Greenacre School, Barnsley.

Judith Weir's music has been widely recorded, particularly on the NMC and Delphian labels; and is published by Chester Music and Novello & Co.

SATURDAY 5 JUNE

EVENT 2

HISTORIC WALK AROUND HERTFORD

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in collaboration with Hertford Town Council

Look back at a millennium of the rich and eventful history of Hertford on this guided walk. Learn about the siege at Hertford Castle, the Tudor palace, and meet some historic Hertford residents.

Space is limited to 24 so early booking is recommended. It is advisable to wear appropriate and comfortable footwear and take extra care on occasionally narrow roads. Guide: Elizabeth Eastwood

Tour commences from The White Hart public house, at 2.00pm sharp The White Hart, 13 Salisbury Square, Town Centre, Hertford SG14 1BW 2.00pm – 3.30pm Tickets: £7 per person (non-refundable) No booking fees.

Tickets available via Town & Tourist Information Centre (TTIC) By phone: 01992 584322 In person at TTIC (open Tuesday to Saturday, 9.30am – 5.00pm): 10-12 The Wash, Hertford SG14 1PX You may also enquire by email to: tic@hertford.gov.uk

No unaccompanied children

EVENT 3

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RELAXED REHEARSAL WITH HFoM FESTIVAL ORCHESTRA

TOM HAMMOND – conductor/presenter

Families with very young children, and people who may not ordinarily be able to observe the traditional ‘silence’ when attending live music events, are welcomed to watch and hear a professional orchestra at work. Noise may be made!

ALL SAINTS’ CHURCH, Queens Road, Hertford SG13 8AY 12.00PM – 12.45pm

FREE EVENT – donations welcome.

No need to book but capacity will be limited to 75 at any one time due to Covid-19 restrictions.

EVENT 4

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FAIRYTALE STORIES

HANSEL AND GRETEL / THE SNOW QUEEN

MATTHEW SHARP – cello, voice

PROGRAMME 1 1.30pm – c.2.30pm

Hansel & Gretel

PROGRAMME 2 4.00pm – c.5.00pm

The Snow Queen

Hansel & Gretel and the Snow Queen emerged out of my family's belief that culture is a vital part of community and that we wanted to offer world-class art on our community's doorstep. So, at the heart of this show is family

and community and having a great, cultural time together. Feel free to sing along, hide behind the sofa, dress up in wigs - give it all you've got. Depending on which show you're coming to, see you either in The Deep Dark Forest or On Planet Earth's Northernmost Island AT THE TOP OF THE WORLD!

Matthew Sharp

Matthew is an award-winning, internationally recognised solo cellist, baritone, director, recording artist & educator. He plays world stages and school halls. He has shaped his career around the belief and knowledge that music and art have the power and magic to transform, heal and connect. Wherever you do it.

Matthew is a sought-after soloist & collaborator, working with cultural leaders from across music and the arts: in classical music, Sir John Tavener, Errollyn Wallen CBE; in jazz, Mike Westbrook, Django Bates; in world music, Sameer Rao, Sabreen; in theatre, Caryl Churchill, Phyllida Lloyd, Emma Rice, Simon McBurney; in literature, Carol Ann Duffy, Sir Andrew Motion; in dance, Kate Flatt, Will Tuckett; in art & design, Dave McKean, Bunny Christie. Amongst many others.

As a solo performer, he has appeared globally from the Sydney Opera House to Wigmore Hall, Glastonbury to Glyndebourne, Royal Festival Hall to the Knitting Factory, and recorded for Sony, Decca, EMI, Naxos, Avie. As an educator, he has taught and learned from MA students at Juilliard to street children on the banks of the Sabarmati River.

'WIZARD. Matthew is an extraordinary musician and individual. He inspires and enhances the lives and performances of those around him. One of our most special musicians'.

St. Andrew's Church, St. Andrew Street, Hertford SG14 1HZ Tickets: £9.50 (including booking fees)

SATURDAY 5 JUNE

EVENT 5

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HFoM FESTIVAL ORCHESTRA WITH CHLOË HANSLIP & TOM HAMMOND

HFoM FESTIVAL ORCHESTRA
CHLOË HANSLIP – violin
TOM HAMMOND – conductor

PERFORMANCE 1 5.30pm – c.6.30pm

BÉLA BARTÓK arr. Arthur Willner
Romanian Folk Dances

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)

JUDITH WEIR

I give you the end of a golden string

JEAN SIBELIUS

Suite for Violin and String Orchestra (1929)

I. *Country Scenery*
II. *Evening in Spring*
III. *In the Summer*

ARVO PÄRT

Fratres

PERFORMANCE 2 8.00pm – c.9.00pm

(As above)

ALL SAINTS' CHURCH, Queens Road, Hertford SG13 8AY

Tickets: £23.50 (including booking fees)

Programme Notes

Béla Bartók Romanian Folk Dances

I forget how I first heard these dances, but I know it was only recently and I couldn't believe I hadn't heard them before. They're each like a delicious, addictive little sweet, and I can't resist going back for more. The seven movements are very short, in most cases only a tiny gap separates them, and it's all over in not much more than five minutes. So, if you're hearing this music for the first time do go and find the many different recordings that exist in not only the original version for piano, but in a variety of different arrangements such as this one for strings, violin and piano, flute and guitar... even panpipes and orchestra!

What makes the Romanian Folk Dances – the product of 'field' ethnomusicology work undertaken by Bartók and his collaborator Zoltán Kodály – as addictive as they are is a combination of memorable, symmetrical melodic lines, usually in four-bar or two-bar phrases that feel very logical and easy to dance to, with harmonies that reflect the 'modal' nature of the folk tradition from which they're drawn. These sorts of scales, as opposed to the Western European scales, remind us that the south and east of Europe is as close to the Middle East, and open to the influences of music, musicians and musical instruments that flowed along the Silk Road.

© Tom Hammond

Judith Weir *I give you the end of a golden string*

My aim when I began this piece was to create a long length of string music out of a single strand of melody. While experimenting at the beginning, shaping and extending a melody in many possible directions, I came across William Blake's lines....

I give you the end of a golden string;
Only wind it into a ball,
It will lead you in at Heaven's gate,
Built in Jerusalem's wall

...and this became my working method, winding a single tune around itself so that it gradually formed itself into a much richer, more complex texture. The process happens three times, producing the equivalent of a continuous three movement concerto.

The 'first movement' is engendered by two solo violas (the melody at the beginning already entwined with a slightly alternative version of itself). The 'slow movement' (a more extended, more decorated development of the opening tune) is introduced by a solo cello (soon winding itself into a quartet of celli). The fast 'finale', led by two solo violins, focuses on decorations within the melody, rolling out ribbons of (Britten-like?) thirds. The duration of the whole piece is around sixteen minutes.

I give you the end of a golden string was commissioned by the Britten-Pears Foundation and the Royal Philharmonic Society.

© Judith Weir

Jean Sibelius *Suite for Violin and String Orchestra* (1929)

For the last thirty years of his long life, Sibelius produced no new music. The world awaited his Eighth Symphony which - possibly partially due to the pressure caused by that expectation - he quite literally threw into the fire. Therefore, the final three works he left us came from the mid 1920's and were *Symphony No.7*, a score of incidental music for Shakespeare's *The Tempest*, and his tone poem about the gods of the forest, *Tapiola*. Sibelius was a global music star in the 1930's and 1940's in the way that classical composers currently are not, so this lack of creativity was commented upon in national and international media.

The so-called 'silence of Järvenpää' was, however, a little bit of a myth as Sibelius did occasionally pick up his pen to try and write, albeit not helped by the shaking of his hand and the effects of his alcohol habit ('*...my only true friend...*'), for which the lighter pieces he wrote and sent to various publishers were very probably designed to fund. The *Suite for Violin and String Orchestra* fits this pattern in that it's clearly an attempt to write something that would be popular, for small forces, and not so virtuosic for the soloist that would make it unapproachable for very good amateur players, or advanced students. Almost by accident, however, Sibelius couldn't quite manage to write something entirely light, sunny and flimsy. The gorgeous *Evening in Spring* especially takes us to the sorts of imaginary places only Sibelius can, probably somewhere deep in a forest. Even the finale that attempts to be a toe-tapping summer evening dance has moments when you can feel an icy wind blowing in from the far north. This music is rarely performed, and we're delighted that Chloë Hanslip agreed to learn these three movements especially for HFoM.

© Tom Hammond

Arvo Pärt *Fratres*

Fratres (meaning "Brothers" in latin) is one of those works that exists in a multitude of versions. In fact, Arvo Pärt quite clearly intended the quality of the music to be considered independently of its temporary 'clothing'. There is a kinship here with the methods of earlier musicians who often neglected to specify any instrumentation at all - as Pärt explains:

"The highest virtue of music, for me, lies outside of its mere sound. The particular timbre of an instrument is part of the music, but it is not the most important element. If it were, I would be surrendering to the essence of the music. Music must exist of itself ... two, three notes ... the essence must be there, independent of the instruments." (Arvo Pärt)

Fittingly, this work was written for the early music group Hortus Musicus, who gave the first performance in 1977 and the version we will hear today is for violin, string orchestra and percussion.

The incantatory quality of this music is clear and striking from the outset and as the work moves through its variations on an ostensibly simple sequence of chords in the strings, the solo violin elaborates and embellishes the music with great intensity and virtuosity but without any sense of display for its own sake.

Stark interjections of woodblock and bass drum create an eerie, almost ominous effect in counterpoint to the sonorous and impassioned writing for strings. It must be said that many people respond differently to the underlying nature or 'message' of the music; in this respect, it shares something ineffable with another work of the twentieth century, Charles Ives' *The Unanswered Question*.

Chloë Hanslip biography:

Gramophone Magazine "Choice" July 2013

"There's a wholly infectious conviction, spontaneity and panache about these superbly accomplished performances that lend them special distinction"

Chloë Hanslip (b. 1987) has already established herself as an artist of distinction on the international stage. Prodigiously talented, she made her BBC Proms debut at fourteen and her US concerto debut at fifteen and has

performed at major venues in the UK (Royal Festival Hall, Wigmore Hall), Europe (Vienna Musikverein, Hamburg Laeiszhalle, Paris Louvre and Salle Gaveau, St Petersburg Hermitage) as well as Carnegie Hall, Metropolitan Arts Space in Tokyo and the Seoul Arts Centre.

Her performances have included the Symphonieorchester des Bayerischen Rundfunks, Philharmonia Orchestra, Royal Philharmonic Orchestra, London Philharmonic, Beethoven Orchester Bonn, Bern Symphony Orchestra, Bremen Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, Lahti Symphony, Moscow State Symphony, Norwegian Radio, Real Filharmonia Galicia, Vienna Tonkünstler Orchester, Hamburg Symfoniker, Czech National Symphony, Orchestra Sinfonica Nazionale della RAI, Orchestra Regionale Toscana, Helsingborg Symphony, Royal Flemish Philharmonic and the Tampere Philharmonic Orchestra. Further afield her engagements include the Cincinnati Symphony, Detroit Symphony, Houston Symphony, Tokyo Metropolitan Symphony, Malaysia Philharmonic, Adelaide Symphony, Auckland Philharmonia and the Singapore Symphony Orchestra. She has collaborated with conductors such as Sir Andrew Davis, Mariss Jansons, Paavo Järvi, Charles Dutoit, Giordano Bellincampi, Jakub Hrusa, Pietari Inkinen, Susanna Mälkki, Gianandrea Noseda, Tadaaki Otaka, Vasily Petrenko, Vassily Sinaisky, Dmitri Slobodeniouk, Alexander Vedernikov, Juraj Valcuha and Xian Zhang.

Chloë has an extensive discography, and her latest releases feature the complete Beethoven Violin Sonatas (3 CDs) on Rubicon Classics with regular duo partner, Danny Driver: “instantly engaging, thanks to the warmth and clarity of Hanslip’s playing and the obvious rapport between the musicians.” (Strad). Her other recordings include concertos by John Adams with the Royal Philharmonic Orchestra/Slatkin and Bruch Concertos with the London Symphony Orchestra on Warner Classics for which she won an Echo Klassik Award ‘Best Newcomer’ (2002) and a Classical BRIT ‘Young British Classical Performer’ (2003). Recital discs followed on Hyperion (York Bowen, Medtner) and concertos by Vieuxtemps, Schoeck and Glazunov.

Hanslip’s wide-ranging repertoire spans concertos by Britten, Prokofiev, Beethoven, Brahms, Korngold, Shostakovich, Barber, Bernstein, Delius, Mendelssohn, Bruch, Elgar, Tchaikovsky, Walton and Sibelius. With a particular passion for contemporary repertoire, she has championed works by Adams, Glass, Corigliano, Nyman, Huw Watkins, Michael Berkeley, Peter Maxwell Davies and Brett Dean. A committed chamber musician, she is a regular participant at festivals across Europe including Båstad, West Cork, Prussia Cove and Kutna Hora with recital partners including Angela Hewitt, Danny Driver, Igor Tchetuev and Charles Owen.

Chloë studied for ten years with the Russian pedagogue Zakhar Bron. She has also worked with Christian Tetzlaff, Robert Masters, Ida Haendel, Salvatore Accardo, and Gerhard Schulz. She plays a Guarneri del Gesù 1737.

TOM HAMMOND biography:

Tom Hammond founded HFoM alongside composer James Francis Brown in 2015.

He came to know Hertford through being appointed Music Director of the Hertford Symphony Orchestra, and subsequently the wider county through his appointments to the St Albans Symphony Orchestra and, more recently, Hertfordshire Music Service. Tom was appointed an Associate of the Royal Academy of Music in 2010 in recognition of his achievements as a conductor, which have included being a prizewinner at the 2009 Leeds Conductor's Competition and being appointed as the inaugural Sir Charles Mackerras Junior Fellow at Trinity Laban Conservatoire in 2006.

Tom has won critical acclaim for his work with a diverse range of ensembles and performers including top-flight professionals, youth orchestras and non-professionals. He has a reputation for developing ensembles musically whilst also diversifying their programmes and artistic outlook, for example by collaborations with theatre practitioners. He has held positions at the Junior Royal Academy of Music and British Youth Opera and is currently Music Director/Principal Conductor of seven orchestras, and Assistant or Guest at many others. He made his debut with the Orchestra of the Swan in 2018 and is looking forward to projects with them into 2020 and beyond. Soloists with whom he has appeared include Ray Chen (violin), Stephen Hough (piano), Emma Johnson (clarinet), Daniel Pailthorpe (flute) and Matthew Sharp (cello).

In 2011 Tom made his first visit to the West Bank to work with the young musicians of the Palestine Youth Orchestra and has maintained a relationship with them and the Edward Said Conservatoire of Music ever since, with projects and performances in Palestine, Jordan, Oman and, most recently, Dubai.

Tom produces classical recordings for Chiaro Audio (chiaro-audio.uk), leads education workshops and projects, and teaches conducting at advanced level.

He lives in London with his partner Heather, also a musician, and their dog Patch, who has a Hertfordshire link having been found stray in Watford and looked after by the National Animal Welfare Trust in Radlett!

www.tom-hammond.org.uk

HFoM Festival Orchestra

1st Violins

Martin Smith
Emma Crossley
Miranda Allen
Mandy Britton
Philippa Barton

2nd Violins

Charlotte Fairbairn
Tom Leate
Martin Owen
Abigail Dance

Violas

Vanessa McNaught
Heather Birt

Cellos

Susie Winkworth
Mike Wigram

Double Bass

Georgina McGrath

Percussion

Jonny Grogan

EVENT 6

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ZRI: THE BREWHOUSE SESSION

9.30PM – 11.00pm

BEN HARLAN – clarinet
MAX BAILLIE – violin
MATTHEW SHARP – cello
JON BANKS – accordion

With tunes from JS Bach to Taylor Swift, ZRI give their special Gypsy-Jazz-Klezmer treatment to music from Vienna's Red Hedgehog tavern, that will make you want to leap to your feet and dance! You'll be able to enjoy McMullen's excellent drinks alongside the fantastic music.

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 programs 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 have 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 2021, bridges the serenity of Schubert and Bach with contemporary songs. In an interconnected world, classical becomes radical.

The last year has presented particular challenges to us as it has to everybody, but we've been having fun too, making podcasts and performing online with our Embraceny project, which embraces the time delays of the internet as a springboard for a whole new way of improvising and has lead to collaborations with visual and textile artists in the UK and Cyprus. We've also been editing our forthcoming Cellar Sessions CD, which is the basis of tonight's programme - listen out for some Gypsy Jazz and even some pop classics among the traditional material...

McMullen Brewery Courtyard, 26 OLD Cross, HERTFORD SG14 1RD 9.30PM – 11.00pm
Tickets: £16.50 (including booking fees)

EVENT 7

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1670 – A MEETING OF FRIENDS: *The Delightful Companion*

1.00PM – c.2.00pm / 3.30pm – c.4.30pm

Fontanella

Recorders:

REBECCA AUSTEN-BROWN

LOUISE BRADBURY

SARAH HUMPHRYS

ANNABEL KNIGHT

ANON (arr A. Knight)

Green Sleeves to a Ground (The Division Flute 1706)

MATTHEW LOCKE

Fantasie: from Suite no. 5 in G minor (Consort of Fowre Parts c1660)

ANON (Ballad tunes used in 16th & 17th settings)

My Robin is to the Greenwood Gone

Daphne

Tickle my Toe

HENRY PURCELL (1659-95 - The Catch Club c. 1700)

A Catch: *The Macedon Youth*

3 Parts Upon a Ground (1678)

JOHN BASTON (1685-1739)

Concerto no. 1 in G major (arr. R Austen-Brown)

Allegro-Largo-Allegro

NICOLA MATTEIS (1650-1714)

Ground after the Scotch Humour (1685 arr. R Austen-Brown)

THOMAS CAMPION (1567-1620)

The Nightingale's Response (arr. A Knight)

JACOB VAN EYCK (c1590-1657)

Engels Nachtegaeltje

THOMAS RAVENSCROFT (c1588-1635)

There were three Ravens (arr. R Austen-Brown)

THOMAS RAVENSCROFT

Of All the Birds that Ever I See (Deuteromelia 1609)

About *The Delightful Companion*

Robert Carr's aptly named 'The Delightful Companion' was written as a tutor book for the recorder, or flute, as it was often called in 17th century England. The country in the second half of the 17th century was in a period of upheaval. The unease of the Civil War resulting in the execution of Charles I led to the strict puritan rule of the Commonwealth, forcing theatres to close and even an attempt to ban the festival of Christmas.

In the 1660s Charles II came back to the UK from exile, restoring a more liberal way of life: the arts could once again flourish, theatres reopened and women for the first time could earn a living from writing and acting. This respite was, however, quickly followed by the turmoil of the Plague, and the devastating Great Fire of London in 1666 which made thousands homeless and destitute.

With strong parallels to our current 21st century crisis, it was understood that the only way to stop the spread of the plague was to stay home and isolate from society.

With the closure of institutions such as Cambridge University, student Isaac Newton returned home, and during this period of isolation produced a series of incredible discoveries, including mathematical breakthroughs, and revealing the colours of the optical spectrum.

Samuel Pepys, perhaps as a reaction of the remarkable events of the 1660s decided to write a diary, providing us with a glimpse into the horrors of the Fire, alongside the joys of having his first cup of tea. Robert Hooke names the Cell, after seeing the 'tiny little rooms' within the structure of cork, and the following year discovers Jupiter's Great Red Spot. John Milton publishes his Paradise Lost for a payment of £5.

It is clear that despite all-consuming political and social disasters, the human brain and imagination continues to look outwards, discovering and dreaming. Perhaps after a period of strict rule under the Commonwealth there was a new appreciation for the arts, as there surely must also be today after a period of silence in the world of live performing arts.

Music in 17th century England seems to reflect the joy of liberal artistic expression brought about by the Restoration, the new path of virtuosity in instrumental music, but also painful reflection perhaps best heard in the exquisite harmonies of Locke.

Our 'delightful companion' the recorder was also affected by this period of change. It transformed from a renaissance straight-bored instrument transition which would lead into the more versatile, delicate high baroque instruments of the following century. Today you will hear our early 15-piece consort and later baroque models used in this programme to reflect this change in music and the science of instrument-building.

Rebecca Austen-Brown

FONTANELLA: Biography

Rebecca Austen-Brown, Louise Bradbury, Sarah Humphrys, Annabel Knight: recorders

Featuring four of the UK's leading professional recorder players, Fontanella entertains audiences of all ages in programmes designed to bring the history of the recorder to life. Their repertoire spans seven hundred years of music, celebrating the long history of this remarkable instrument, performed on an array of instruments of every shape and size from a beautiful 15-piece renaissance consort to their set of Paetzold 'square' basses.

Equally at home with specialist early music audiences, music clubs and festivals and in the recording studio, Fontanella has performed across Britain and Europe, including special festival appearances in Italy, Iceland and Finland and concerts in all corners of the UK. The individual members of the ensemble also all have diverse and busy performing careers, ranging from working with ensembles such as the Orchestra of the Age of Enlightenment and The Sixteen, film and TV recordings, historical chamber music groups and electronic music. Most recently they featured in Channel 4's show '8 out of 10 Cats does Countdown'.

Their two CD recordings, *Woods So Wild* (BCR 014) and *The Nightingale's Response* (BCR 015) together form a collection of music on the theme of birdsong and nature over the past seven centuries. Available widely online and from www.barncottagerecords.co.uk

For more information, visit us at www.fontanella.co.uk and follow us on Facebook and Twitter!

ALL SAINTS' CHURCH, Queens Road, Hertford SG13 8AY 1.00PM – c.2.00pm / 3.30pm – c.4.30pm Tickets: £21.50 (including booking fees)

SUNDAY 6 JUNE

EVENT 8

[Back to Event Listing](#)

FLORIAN MITREA AT BENSLOW

Hertfordshire-based pianist Florian Mitrea makes a welcome return to the Festival this year with three masterworks from the piano repertoire by Beethoven, Chopin and Liszt. The programme includes a world première of a remarkable work by Alan Mills, inspired by an ancient text.

PROGRAMME 1 6.00pm – c.7.00pm

LUDWIG VAN BEETHOVEN

Piano Sonata No.21 in C major, Op.53, *Waldstein*

- I. *Allegro con brio*
- II. *Introduzione: Adagio molto*
- III. *Rondo. Allegretto moderato — Prestissimo*

ALAN MILLS

The Lord is My Shepherd

FRÉDÉRIC CHOPIN

Andante Spianato & Grande Polonaise Brillante, Op.22

PROGRAMME 2

8.30pm – c.9.30pm

LUDWIG VAN BEETHOVEN

Piano Sonata No.21 in C major, Op.53, *Waldstein*

- I. *Allegro con brio*
- II. *Introduzione: Adagio molto*
- III. *Rondo. Allegretto moderato — Prestissimo*

ALAN MILLS

The Lord is My Shepherd

FRANZ LISZT

Après une lecture du Dante, Fantasia quasi Sonata

Programme Notes

In 1802 Beethoven had gotten so depressed because of his debilitating deafness, he seriously contemplated suicidal thoughts. The idea of losing Beethoven then, and all the immortal music that he would have left to us from that moment in his life is something that always makes me shiver. However, he decided to keep fighting, to live through and for his art. The music that followed this decisive moment is some of the most encouraging, life-affirming music that has ever been composed. The resilience, the power within these notes is something that I personally return to every time I am in need of a boost of strength to carry on. The op. 53 Sonata (1804) has this inexplicably uplifting force. Starting out with what is more of a trepidation than a tune, in the darkness of the bass, it then powers up into the skies, reaching that heavenly chorale which is the second subject. These seemingly simple notes in the hands of a lesser composer would have fallen flat, but here they lift up our hearts and minds. When I was a small boy, my piano teacher would tell me how Beethoven would lean onto the piano, to feel the vibrations of the instrument, as he could not hear it anymore. I am not sure that now, as an adult, I believe that story is true. I believe that in fact, he had absorbed the spirit of music to such a high degree, that he did not need to hear the notes physically anymore. It is yet another reminder that music teaches us that there is something out there, beyond the notes, beyond the immediate reality.

The same can be said about Liszt's music, so often unfairly dismissed as showmanship and bravura. A much-neglected aspect of Liszt's personality is his extremely strong Christian faith. He had a life-long connection with the Franciscan order, he became a Third Order Franciscan, and if we look closely enough at his life, we can see that he always tried to follow the teachings of Franciscan theology. Dante was a Franciscan, too, and the piece that results from the symbiosis of Dante's literary work and Liszt's music is truly a depiction of what the composer himself named 'transcendental music' – look beyond the cascades of octaves, beyond the enormous level of sound. Liszt is taking us into a different world, he is opening for us a door that is otherwise inaccessible to us. Martha Argerich told me once she felt an enormous amount of love coming out of Liszt's music, love for people, for his fellow musicians, but also love as a general force for good. What a joy and a privilege to experience this sincere music!

The first thing that always strikes me about Mills' music is his utter sincerity – his music flows uncomplicatedly, and yet it always sounds fresh and beguiling. His captivating piece *The Lord is my shepherd* entrances the listener right from the start. The ancient Hebrew melody is so smoothly developed, it is often hard to tell when the quotation has stopped and when the modern composition has begun. Mills' true mastery of shape and harmonisation renders the music such an intense feeling of unfulfillable longing and yearning, at the end we are left wanting for more of this music.

Chopin is what I sometimes call 'a lone wolf'. Despite certain influences over the music of Skryabin, for example, his music did not necessarily form a tradition, and very few composers wrote like him after his death. He is a unique case in the history of music, and perhaps the one to give the piano a voice of its own. We often strive to make the piano sound like anything else, like an orchestra, like a cello, like the human voice, to name a few options. With Chopin there are moments when it is permitted to enjoy a thoroughly pianistic sound. This is so

discernible in the op. 22 Grande Polonaise. It does 'sing' a lot, the cantabile quality of Chopin's tone is never too far, but there are also moments when we are sunken into an ocean of piano sound, a unique voice of this instrument that is unmatched by any other composer.

A note from the composer - Alan Mills

In the spring of 2019, I was invited by a colleague to write a piece for a joint tribute to the 19th century French composer, Charles V. Alkan. This tribute finally took shape as a collection of 25 piano pieces, published the following year by the Alkan Society under the general title 'Esquisses' (Sketches).

As Alkan's music frequently refers to his Jewish heritage, I decided to base my piece on an ancient Hebrew melody for the 23rd Psalm ('The Lord is my Shepherd'), since other Psalms seem to have inspired similar works in Alkan's published output. I had actually been drawn to this particular Psalm for many years and had considered a variety of musical responses to its familiar words - but rather than produce a vocal setting of the text, I have followed Alkan's example in allowing ancient words to inspire a modern instrumental work.

FLORIAN MITREA biography:

Described by Martha Argerich as 'an outstanding young pianist', Romanian/British pianist Florian Mitrea is the winner of the 2018 Royal Overseas League Piano Competition, and a double-laureate at the 2017 Scottish, 2017 Saint Priest, 2015 Hamamatsu and 2014 ARD Munich International Piano Competitions. He was also a major prize-winner at the 2018 Harbin International Competition in China and the 2016 James Mottram International Competition in Manchester, and he was joint-winner of the 2016 Verona International Piano Competition. In 2018 he was the top prize-winner at the New York International Piano Festival, after which he was invited to give his debut performance at Carnegie Hall.

In 2018 he debuted at the Lucerne, Petworth, and Edinburgh Festivals. He performed as soloist with the Philharmonia in London, Collegium Musicum in Basel, and the George Enescu Philharmonic and Romanian Radio Chamber Orchestra in Bucharest. He is a Making Music 2017-19 Philip and Dorothy Green Young Artist Award winner, a Kirkman Concert Society Artist for 2018-19, and he has performed for the Manchester Mid-Day Concert Society.

Reviewers have described Florian's playing as having 'stupendous virtuosity' (Süddeutsche Zeitung, 2017), 'phenomenal precision throughout' (The Herald, 2017), and presenting 'a mixture of phenomenal technique and ravishing musical intelligence' (The Cambridge Independent, 2018).

In 2016 Florian was appointed a Kawai Global Artist, and in 2018 an Associate of the Royal Academy of Music.

ALAN MILLS biography:

My music aims to utilise various "traditional" musical elements as a conscious reaction against certain trends in contemporary music. Thus, I make free use of tonal structures showing the influence of twentieth-century French music, neo-classicism and modern jazz to create a personal language.

Alan Mills was born in Belfast. After studying piano at the Ulster College of Music he went on to take an MA in music at Cambridge University, studying composition with Hugh Wood and Robin Holloway. This was followed by two years of study at the Guildhall School of Music and Drama in London. In 1988 he was awarded the Lloyds Young Composer Prize and in 1993 the Lower Machen Festival Prize. He has broadcast for the BBC, Radio France and Dutch Television, and at present works in London as a pianist, lecturer and editor for Music Haven Publishing.

As a composer, Alan Mills has generally concentrated on small-scale works, mostly for piano or organ - but also including choral music and songs, and music for various chamber combinations. A representative selection of these works has been performed internationally, and a number of them have been commercially recorded - as well as being published in France, Germany and the United States, in addition to the UK.

His piano work 'Night Music' was broadcast in September 2016 by BBC Radio 3 as part of a programme which celebrated music from Northern Ireland.

BENSLOW MUSIC, BENSLOW LANE, HITCHIN SG4 9RB TICKETS £20, £10 (for livestream see www.hertsmusicfest.org.uk)

free for under-27s. (No booking fees apply)

Contact Benslow Box Office for this event <https://benslowmusic.org/?PageID=3137>

THROUGHOUT THE FESTIVAL

EVENT 9

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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 the outreach wing of the *Orchestra of the Swan – Music Cares*, and the Alzheimer's Society.

TUESDAY 8 JUNE

EVENT 10

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CHLOË HANSLIP: A MASTERCLASS 6.00pm – c.7.00pm / 8.00pm – c.9.00pm

In partnership with *Future Talent* and Queenswood School

"Her performance can only be described as a tour de force."
The Guardian

Hosted by Queenswood School and in partnership with *Future Talent*, Chloë Hanslip's masterclass features six talented string players, each gaining invaluable insights from our Principal Artist. This is also a fantastic opportunity for the audience to learn about the musical approach of a world-renowned performer. The participants are:

MASTERCLASS ONE, 6.00pm:

NELLIE W (Violin)

Karol Szymanowski: Violin Concerto No.1 Op. 35 (first movement)

TEHYA D (Violin)

Ludwig van Beethoven: Violin Sonata No. 5 in F major ('Spring')

TABITHA W (Viola)

Gabriel Fauré: Élégie Op. 24

MASTERCLASS TWO, 8.00pm:

JODI-FAYE H (Violin)

J S Bach: Violin Concerto in A minor, BWV 1041 (first movement)

SHONA B – (Violin)

Florence Price: *Elfentanz*

MIRA MARTON – (Violin)

Mozart: Violin Concerto No. 5 in A major, K. 219 (first movement)

Accompanists: Daniel Swain, Jonathan Dobson

Some musical reflections from our performers

NELLIE W violinist

HOW LONG HAVE YOU BEEN PLAYING YOUR INSTRUMENT?

I've been playing the violin for 11 years, since my mum started teaching me when I was 6.

WHAT KIND OF MUSIC DO YOU ENJOY PLAYING THE MOST?

There are so many kinds of music I love playing but if I had to choose, it would probably be ballet music. I've always enjoyed dancing and I love to see how the music connects with the dance and together they tell a story. It shows how much can be conveyed just from hearing an orchestra play.

DO YOU HAVE A FAVOURITE COMPOSER?

In general I love romantic music, and composers such as Brahms, Sibelius, and Tchaikovsky. However if I had to choose just one composer, it would be Szymanowski, whose music is very different from my usual favourite genre, but I love his music such as his concerti and the "Mythes".

WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT THE MASTERCLASS WITH CHLOË HANSLIP?

I'm so excited to even meet Chloë Hanslip, let alone get feedback in a masterclass with her. She's such an incredible musician and to get an insight into her thoughts on playing the violin will be so inspiring.

IF YOU COULD PLAY ONE PIECE, WHAT WOULD IT BE?

I'd love to play Romeo and Juliet in the ballet, because it's such a moving piece. I love ballets so much, being apart of one would be incredible. In terms of a solo piece, I've always dreamed of playing the Szymanowski concerto 1 with an orchestra, as it's so atmospheric and unique in style.

TEHYA D violinist

HOW LONG HAVE YOU BEEN PLAYING YOUR INSTRUMENT?

Since I was three, thirteen years

DO YOU HAVE A FAVOURITE COMPOSER?

I love them all but I really enjoy Bach's style of composing

WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT THE MASTERCLASS WITH CHLOË HANSLIP?

I'm really excited to see how Chloë helps me with my piece and what interpretations she adds to it

IF YOU COULD PLAY ONE PIECE, WHAT WOULD IT BE?

Definitely either Tchaikovsky violin concerto or Carmen fantasy

TABITHA W violist

HOW LONG HAVE YOU BEEN PLAYING YOUR INSTRUMENT?

I started when I was 4, so that's over 8 years now! I was meant to start on the violin, but on my very first lesson, my teacher suggested I learn the viola, and I loved the idea. My mum had to buy a mini C string for my 16th size violin!

WHAT KIND OF MUSIC DO YOU ENJOY PLAYING THE MOST?

I love playing romantic music the most because I feel that I can really express myself.

DO YOU HAVE A FAVOURITE COMPOSER?

If I had to just pick one composer to listen to, it would be Bach. I love listening to Baroque music, and all the complex mathematical patterns.

WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT THE MASTERCLASS WITH CHLOË HANSLIP?

The whole thing! It will be wonderful to work with such a brilliant violinist, and I'm hoping she'll give me lots of food for thought about my playing. I'm also really looking forward to the chance to perform in public, which I haven't been able to do since the start of the first lockdown.

IF YOU COULD PLAY ONE PIECE, WHAT WOULD IT BE?

The Bach Chaconne (but my teacher won't let me start it yet!)

JODI-FAYE H violinist

HOW LONG HAVE YOU BEEN PLAYING YOUR INSTRUMENT?

I have been playing my violin since I was 4.

DO YOU HAVE A FAVOURITE COMPOSER?

I like a few composers but some of my favourites are Paganini, Mozart and Vieuxtemps (even though I have only played a couple of pieces by him). I also like Mendelssohn.

WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT THE MASTERCLASS WITH CHLOË HANSLIP?

I am looking forward to learning and being exposed to (by a professional) different ways to play Bach because there are so many different ways it can be interpreted.

IF YOU COULD PLAY ONE PIECE, WHAT WOULD IT BE?

I am not really sure, but I am really enjoying the piece I am currently learning (Fantasia Appassionata by Vieuxtemps).

SHONA B violinist

HOW LONG HAVE YOU BEEN PLAYING YOUR INSTRUMENT?

I've been playing violin for 11 years now.

DO YOU HAVE A FAVOURITE COMPOSER?

I actually don't. It depends on what I'm playing and how I'm feeling at that particular point in time. I do think though that Bach is just one of the classics, I love playing his music no matter what.

WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT THE MASTERCLASS WITH CHLOË HANSLIP?

I'm really looking forward to performing, as that's something I haven't been able to do much of this past year. Chloë also always has really invaluable advice, so I am also looking forward to getting her input on my performance. Elfentanz by Florence Price, which I am playing, is something that I have just recently discovered,

and it hasn't been performed an awful lot, as it stands, so it'll be really interesting to hear what Chloë has to say about it. I personally love it.

IF YOU COULD PLAY ONE PIECE, WHAT WOULD IT BE?

My wish list of pieces to learn is so long; eventually I want to be able to play 99% (if not 100%) of all pieces composed for violin. At the moment, the latest piece that popped up is Violin Sonata no. 1 by G. Faure.

MIRA MARTON violinist

HOW LONG HAVE YOU BEEN PLAYING YOUR INSTRUMENT?

My love for music began when I was first introduced to the piano at the age of five. I enjoyed exploring different aspects of this instrument. However, my heart was quickly won over by the sound of the violin when, at the age of six, I was given a CD of Hilary Hahn's performance of the Sibelius Violin Concerto. After listening to that recording, I instantly knew that I wanted to pursue a career as a violinist.

DO YOU HAVE A FAVOURITE COMPOSER?

I can't say I have one favourite composer. I enjoy all classical music genres from baroque to contemporary. Recently, however, I have found myself particularly interested in the Haydn String Quartets. It is a real joy to finally be able to play with fellow musicians and exploring the nuances of Haydn's music is what has captured my interest.

WHAT ARE YOU MOST LOOKING FORWARD TO ABOUT THE MASTERCLASS WITH CHLOË HANSLIP?

What I am most looking forward to is finding out about Chloë's approach to different styles of music as well as the thought processes that lead her to making musical decisions as a violinist.

IF YOU COULD PLAY ONE PIECE, WHAT WOULD IT BE?

The Brahms Violin Concerto.

Chloë Hanslip biography:

Gramophone Magazine "Choice" July 2013

"There's a wholly infectious conviction, spontaneity and panache about these superbly accomplished performances that lend them special distinction"

Chloë Hanslip (b. 1987) has already established herself as an artist of distinction on the international stage. Prodigiously talented, she made her BBC Proms debut at fourteen and her US concerto debut at fifteen and has performed at major venues in the UK (Royal Festival Hall, Wigmore Hall), Europe (Vienna Musikverein, Hamburg Laeiszhalle, Paris Louvre and Salle Gaveau, St Petersburg Hermitage) as well as Carnegie Hall, Metropolitan Arts Space in Tokyo and the Seoul Arts Centre.

Her performances have included the Symphonieorchester des Bayerischen Rundfunks, Philharmonia Orchestra, Royal Philharmonic Orchestra, London Philharmonic, Beethoven Orchester Bonn, Bern Symphony Orchestra, Bremen Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, Lahti Symphony, Moscow State Symphony, Norwegian Radio, Real Filharmonia Galicia, Vienna Tonkünstler Orchester, Hamburg Symfoniker, Czech National Symphony, Orchestra Sinfonica Nazionale della RAI, Orchestra Regionale Toscana, Helsingborg Symphony, Royal Flemish Philharmonic and the Tampere Philharmonic Orchestra. Further afield her engagements include the Cincinnati Symphony, Detroit Symphony, Houston Symphony, Tokyo Metropolitan Symphony, Malaysia Philharmonic, Adelaide Symphony, Auckland Philharmonia and the Singapore Symphony Orchestra. She has collaborated with conductors such as Sir Andrew Davis, Mariss Jansons, Paavo Järvi, Charles Dutoit, Giordano Bellincampi, Jakub Hrusa, Pietari Inkinen, Susanna Mälkki, Gianandrea Noseda, Tadaaki Otaka, Vasily Petrenko, Vassily Sinaisky, Dmitri Slobodeniouk, Alexander Vedernikov, Juraj Valcuha and Xian Zhang.

Chloë has an extensive discography, and her latest releases feature the complete Beethoven Violin Sonatas (3 CDs) on Rubicon Classics with regular duo partner, Danny Driver: "instantly engaging, thanks to the warmth and

clarity of Hanslip's playing and the obvious rapport between the musicians." (Strad). Her other recordings include concertos by John Adams with the Royal Philharmonic Orchestra/Slatkin and Bruch Concertos with the London Symphony Orchestra on Warner Classics for which she won an Echo Klassik Award 'Best Newcomer' (2002) and a Classical BRIT 'Young British Classical Performer' (2003). Recital discs followed on Hyperion (York Bowen, Medtner) and concertos by Vieuxtemps, Schoeck and Glazunov.

Hanslip's wide-ranging repertoire spans concertos by Britten, Prokofiev, Beethoven, Brahms, Korngold, Shostakovich, Barber, Bernstein, Delius, Mendelssohn, Bruch, Elgar, Tchaikovsky, Walton and Sibelius. With a particular passion for contemporary repertoire, she has championed works by Adams, Glass, Corigliano, Nyman, Huw Watkins, Michael Berkeley, Peter Maxwell Davies and Brett Dean. A committed chamber musician, she is a regular participant at festivals across Europe including Båstad, West Cork, Prussia Cove and Kutna Hora with recital partners including Angela Hewitt, Danny Driver, Igor Tchetuev and Charles Owen.

Chloë studied for ten years with the Russian pedagogue Zakhar Bron. She has also worked with Christian Tetzlaff, Robert Masters, Ida Haendel, Salvatore Accardo, and Gerhard Schulz. She plays a Guarneri del Gesù 1737.

Ernest Read Hall, QUEENSWOOD, SHEPHERD'S WAY, BROOKMANS PARK, HATFIELD, AL9 6NS

Free event please register at <https://www.ticketsource.co.uk/qboxoffice/e-jykebp> or follow the links on our website.

(You may select either or both sessions but please be aware that there is a cleaning period of 1 hour between sessions.)

WEDNESDAY 9 JUNE

EVENT 11

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FLORIAN MITREA IN RECITAL

12.00pm – c.12.55pm

PROGRAMME

WOLFGANG AMADEUS MOZART

Sonata in C major, KV 309

- I. *Allegro con spirito*
- II. *Andante un poco adagio Rondo*,
- III. *Allegretto grazioso*

WOLFGANG AMADEUS MOZART

Fantasy in D minor, KV 397

Rondo in D major, KV 485

ALAN MILLS

The Lord is My Shepherd

FRÉDÉRIC CHOPIN

Andante Spianato & Grande Polonaise Brillante, Op.22

Programme Notes

Mozart is one of those composers that can be perceived at many different levels. Once we pass beyond the 'Eine-kleine-nachtmusik' level, he reveals himself to us as a true phenomenon. Every time I prepare to perform the KV 309 Sonata, I remember with a smile Salieri's outrage about 'minutes and minutes of scales and arpeggios, nothing more'. It is true, the material at hand is incredibly simple and unsophisticated, at a first glance. It is the way in which he organises and shapes them that turns these simple notes into music 'finished as no music is ever finished'. The same can be said about the D minor Fantasy and D major Rondo. The rhetoric of this music, but also the theatre and opera that permeates every corner of these pieces, is utterly irresistible. It is often hard to describe what it feels like to play Mozart, and since a long time ago, I have given up on trying to. Words are powerless to capture the genius of this music. We perhaps should not even try to describe and explain it with words, but we should rather simply experience it.

The first thing that always strikes me about Mills' music is his utter sincerity – his music flows uncomplicatedly, and yet it always sounds fresh and beguiling. His captivating piece *The Lord is my shepherd* entrances the listener right from the start. The ancient Hebrew melody is so smoothly developed, it is often hard to tell when the quotation has stopped and when the modern composition has begun. Mills' true mastery of shape and harmonisation renders the music such an intense feeling of unfulfillable longing and yearning, at the end we are left wanting for more of this music.

Chopin is what I sometimes call 'a lone wolf'. Despite certain influences over the music of Skryabin, for example, his music did not necessarily form a tradition, and very few composers wrote like him after his death. He is a unique case in the history of music, and perhaps the one to give the piano a voice of its own. We often strive to make the piano sound like anything else, like an orchestra, like a cello, like the human voice, to name a few options. With Chopin there are moments when it is permitted to enjoy a thoroughly pianistic sound. This is so discernible in the op. 22 *Grande Polonaise*. It does 'sing' a lot, the cantabile quality of Chopin's tone is never too far, but there are also moments when we are sunken into an ocean of piano sound, a unique voice of this instrument that is unmatched by any other composer.

FLORIAN MITREA biography:

Described by Martha Argerich as 'an outstanding young pianist', Romanian/British pianist Florian Mitrea is the winner of the 2018 Royal Overseas League Piano Competition, and a double-laureate at the 2017 Scottish, 2017 Saint Priest, 2015 Hamamatsu and 2014 ARD Munich International Piano Competitions. He was also a major prize-winner at the 2018 Harbin International Competition in China and the 2016 James Mottram International Competition in Manchester, and he was joint-winner of the 2016 Verona International Piano Competition. In 2018 he was the top prize-winner at the New York International Piano Festival, after which he was invited to give his debut performance at Carnegie Hall.

In 2018 he debuted at the Lucerne, Petworth, and Edinburgh Festivals. He performed as soloist with the Philharmonia in London, Collegium Musicum in Basel, and the George Enescu Philharmonic and Romanian Radio Chamber Orchestra in Bucharest. He is a Making Music 2017-19 Philip and Dorothy Green Young Artist Award winner, a Kirkman Concert Society Artist for 2018-19, and he has performed for the Manchester Mid-Day Concert Society.

Reviewers have described Florian's playing as having 'stupendous virtuosity' (*Süddeutsche Zeitung*, 2017), 'phenomenal precision throughout' (*The Herald*, 2017), and presenting 'a mixture of phenomenal technique and ravishing musical intelligence' (*The Cambridge Independent*, 2018).

In 2016 Florian was appointed a Kawai Global Artist, and in 2018 an Associate of the Royal Academy of Music.

ALL SAINTS' CHURCH, Queens Road, Hertford SG13 8AY
Free event

THURSDAY 10 JUNE

EVENT 12

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JUDITH WEIR: IN CONVERSATION 5.00pm – c.5.45pm

Master of the Queen's Music and HFoM's Featured Living Composer 2021, Judith Weir CBE talks to Artistic Directors James Francis Brown and Tom Hammond about her creative life, with opportunity for audience questions and participation.

Ernest Read Hall, QUEENSWOOD, SHEPHERD'S WAY, BROOKMANS PARK, HATFIELD, AL9 6NS

Free event please register at <https://www.ticketsource.co.uk/qboxoffice/t-enmkvg>

EVENT 13

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CHLOË HANSLIP AND DANNY DRIVER IN RECITAL

CHLOË HANSLIP – violin
DANNY DRIVER – piano

For the Festival finale, Principal Artist Chloë Hanslip (*'Her performance can only be described as a tour de force.'* – The Guardian) is joined by pianist Danny Driver to perform music by Beethoven, HFoM Artistic Director James Francis Brown and Judith Weir CBE.

PROGRAMME 1 6.00pm – c.7.00pm

JUDITH WEIR

Music for 247 Strings

LUDWIG VAN BEETHOVEN

Violin Sonata No.9, Op.47, *Kreutzer*

- I. *Adagio sostenuto – Presto*
- II. *Andante con variazioni*
- III. *Presto*

Programme Notes

Music for 247 Strings

Music for 247 Strings was written in 1981, in response to a request from a British violin-piano duo, Paul Barritt and William Howard. They wanted a piece that would feature genuine duo playing, rather than violin solo plus piano accompaniment. I began to imagine these two instruments combined into one big machine which had the 4 strings of the violin added to the 243 strings of the grand piano I was then working on (I have since learned that different pianos have a variable number of strings inside them).

The music consists of 10 very tiny pieces played as a progression, without any breaks between them. The first few pieces are played in complete - and perhaps rather restricting - rhythmic unison. Then, in the central pieces, the instruments seem to seek some independence from each other. By the end, the violin and piano have joined together again, perhaps in a more genuine spirit of togetherness than they started out with.

Beethoven Violin Sonata in A Op 47 ('Kreutzer')

Early in 1803 Beethoven sketched out two movements for violin and piano. These were subsequently completed in some hurry during May of that year, occasioned by the arrival in Vienna of George Polgreen Bridgetower (1779 – 1860). Born to a European mother and West Indian father, Bridgetower is thought to have studied with Haydn at Eszterháza before making his début at the Concert Spirituel in Paris aged ten. He then moved with his father to London where he was taken under the patronage of the Prince of Wales, performing at many prestigious London concerts and taking the post of first violin of the Prince of Wales' private orchestra from 1795 to 1809. Concert triumphs in Dresden in July of 1802 and again in March 1803 secured introductions to the highest aristocratic circles of Vienna, and thus Bridgetower met Prince Lichnowsky, one of Beethoven's most important patrons.

It was Lichnowsky who arranged a concert for them both on the 24th May 1803 at the Augarten morning concert series. Commencing at eight o'clock in the morning, they played the hastily completed sonata, ink barely dry on the page, Bridgetower reading the second movement from Beethoven's piano score over his shoulder, as there had been no time to prepare a complete violin part. The two newly composed movements were followed by the rapid 6/8-time rondo that Beethoven had discarded from the Op 30 Sonata in A (see volume 1 of this cycle of recordings). The performance was a great success: the second movement was encored by popular demand, and there is even a report of Beethoven embracing the violinist mid-performance on account of a particularly finely executed ornament.

Beethoven had a high opinion of Bridgetower's musical abilities, and, fuelled by the brilliant success of the hastily arranged Morgenkonzert, Beethoven was moved to dedicate this sonata to Bridgetower. Thus on an early manuscript Beethoven humorously inscribed "Sonata mulattica composta per il mulatto Brischdauer, gran pazzo e compositore mulattico". Soon after, however, Bridgetower and Beethoven argued and fell out, and the dedication was altered in favour of the eminent Paris-based violinist Rodolphe Kreutzer. This may have been politically expedient – Beethoven had probably considered moving to Paris – but in any event Kreutzer never performed the work.

The Op 47 Sonata marks an important moment in the development of the duo sonata, both for Beethoven and more widely in the Western Art Music tradition. Here, more than in any other of Beethoven's duo sonatas written beforehand, is a completely equal treatment of the two protagonists. The original edition is prefaced 'scritta in uno stilo molto concertante, quasi come d'un concerto', declaring the sonata effectively a concerto for two instruments, both exhibiting highly virtuosic passages and throwing energetic musical gestures back and forth at speed, especially in the highly dramatic first movement. The higher register of the violin is explored extensively, even in the tranquillity of the second movement's variations, foreshadowing the kind of writing Beethoven would employ in his D major Violin Concerto Op 61. The last movement, originally intended for the Sonata Op 30 no 1 (A major), is a most suitable finale with its rapid tempo, nervous energy and brilliance.

PROGRAMME 2 8.00pm – c.9.00pm

JAMES FRANCIS BROWN

The Hart's Grace

LUDWIG VAN BEETHOVEN

Violin Sonata in G major, Op.96

- I. *Allegro moderato*
- II. *Adagio espressivo*
- III. *Scherzo: Allegro - Trio*
- IV. *Poco allegretto*

Programme Notes

James Francis Brown *The Hart's Grace*

The Hart's Grace was specially written for the inaugural concert of the Hertfordshire Festival of Music in 2016.

There are two characters in this short piece: a human observer and a wild deer. The music starts from the human perspective – static, restless, even troubled. Then, as if from the corner of the eye, the enchanting deer emerges – magical, elusive, free. Here the music flows with broad and gentle contours in an 'other-worldly' spirit until the human yearning for the seemingly unattainable freedom of the deer interrupts the motion, this time, with greater intensity and dissonance. But it is the deer that leads the music into the distance and the future.

Thinking of the wonderfully expressive range of the musicians for whom I was writing, I decided on a symbolic and reflective mood for the piece, so the county emblem of the 'hart' or 'stag' seemed ideal. The phonetic play on the words 'hart' and 'heart' is, of course, intentional and suggested the thought that however restricted our lives may seem, our imaginations can always set us free.

The first public performance of The Hart's Grace was given by violinist Tasmin Little and pianist John Lenehan at All Saints' Church, Hertford, on 11th June 2016 as part of the Hertfordshire Festival of Music. It was broadcast by BBC Radio 3 on the programme 'In Tune' on 6th June 2016.

Beethoven Violin Sonata in G major Op 96

Almost a decade passed between the composition of Beethoven's Op 47 "Kreutzer" Sonata and his tenth and final Sonata for Piano & Violin, which was composed in 1812. It was dedicated to the Archduke Rudolph, who had been Beethoven's pupil since 1803 and who was his most important patron; in 1809 Rudolph had signed an agreement together with Prince Kinsky and Prince Lobkowitz granting Beethoven an annual income as long as the composer continued to live and work in Vienna. This accounts for the many works Beethoven dedicated to Rudolph, among them the Op 81a ("Les Adieux") and Op 106 ("Hammerklavier") Piano Sonatas, and the fourth and fifth Piano Concertos.

Like the "Kreutzer" Sonata, the G major Sonata Op 96 was composed with a particular violinist in mind, exemplifying the way in which Beethoven's relationship with performers was important to him. This time it was not Bridgetower, nor his long-term friend and colleague Ignaz Schuppanzigh (for whom Op 23 and Op 24 had been intended), but the French violinist Pierre Rode (1774-1830). Bordeaux born, Rode had been named professor of the newly founded Paris Conservatoire in 1795 (aged just twenty-one), and is remembered today chiefly as co-author of the Conservatoire's violin method (together with Baillot and Kreutzer) and for his 24 Caprices. Rode's career had also included appointments as solo violinist to first consul Napoleon Buonaparte, solo violinist to Tsar Alexander in St Petersburg (1804 – 1808), and concert engagements throughout Europe.

By the time Rode came to Vienna in 1812, it seems that his playing had passed its prime. Contemporary accounts record the lukewarm reception of his 10th Concerto when he returned to Paris from Russia in 1808; Meyerbeer noted in a December 1812 diary entry that "[Rode's] beautiful tone is the same as it was ten years ago; on that occasion, however, I found greater passion and warmth in his playing. It has been left with a dubious correctness that left me quite cold...". During the same month Meyerbeer was wrong about Rode, Beethoven was composing Op 96 and wrote to Rudolph: "I have not hastened very much with this last movement for the sake of mere punctuality: and all the more, as in writing it, I must take into account Rode's style of playing. We are fond of rushing passages in our finales. Yet that does not suit Rode, and that really troubles me. Everything else will go to plan." Clearly Beethoven was searching for a way to accommodate Rode's waning abilities while not compromising the compositional results.

The first performance took place on December 29th, 1812, at the Lobkowitz Palace, with Rode and Archduke Rudolph himself at the piano; the 'public' premiere followed a few days later on January 7th 1813. This Sonata is certainly far less virtuosic and ostentatious than many of Beethoven's preceding works in this genre, but this does not diminish the work. On the contrary, the predominant lyricism and repose of this music takes on a new introspective and almost mystical dimension, underpinned by the distant relationship between the home key of

G major and the second movement's E flat major, moderate tempos, and a tendency towards slower harmonic rhythm and figuration.

The first movement's opening theme is fragmentary, of irregular phrase structure, and quickly dissolves into slow arpeggios in both instruments that seem to suspend time. The livelier second theme's accompanying triplets underpin the development, wandering through a seemingly barren landscape of remote keys, before returning to a recapitulation that foreshadows the E flat major key of the second movement Adagio. This slow movement ends on an anticipatory augmented sixth chord that leads us directly into an angular G minor scherzo, with a gentle pastorale trio section again in the key of E flat. The Sonata closes with a set of variations that allow both instruments to shine equally with charm and delicacy.

Chloë Hanslip biography:

Gramophone Magazine "Choice" July 2013

"There's a wholly infectious conviction, spontaneity and panache about these superbly accomplished performances that lend them special distinction"

Chloë Hanslip (b. 1987) has already established herself as an artist of distinction on the international stage. Prodigiously talented, she made her BBC Proms debut at fourteen and her US concerto debut at fifteen and has performed at major venues in the UK (Royal Festival Hall, Wigmore Hall), Europe (Vienna Musikverein, Hamburg Laeiszhalle, Paris Louvre and Salle Gaveau, St Petersburg Hermitage) as well as Carnegie Hall, Metropolitan Arts Space in Tokyo and the Seoul Arts Centre.

Her performances have included the Symphonieorchester des Bayerischen Rundfunks, Philharmonia Orchestra, Royal Philharmonic Orchestra, London Philharmonic, Beethoven Orchester Bonn, Bern Symphony Orchestra, Bremen Philharmonic, City of Birmingham Symphony, Royal Liverpool Philharmonic, BBC National Orchestra of Wales, Lahti Symphony, Moscow State Symphony, Norwegian Radio, Real Filharmonia Galicia, Vienna Tonkünstler Orchester, Hamburg Symphoniker, Czech National Symphony, Orchestra Sinfonica Nazionale della RAI, Orchestra Regionale Toscana, Helsingborg Symphony, Royal Flemish Philharmonic and the Tampere Philharmonic Orchestra. Further afield her engagements include the Cincinnati Symphony, Detroit Symphony, Houston Symphony, Tokyo Metropolitan Symphony, Malaysia Philharmonic, Adelaide Symphony, Auckland Philharmonia and the Singapore Symphony Orchestra. She has collaborated with conductors such as Sir Andrew Davis, Mariss Jansons, Paavo Järvi, Charles Dutoit, Giordano Bellincampi, Jakub Hrusa, Pietari Inkinen, Susanna Mälkki, Gianandrea Noseda, Tadaaki Otaka, Vasily Petrenko, Vassily Sinaisky, Dmitri Slobodeniouk, Alexander Vedernikov, Juraj Valcuha and Xian Zhang.

Chloë has an extensive discography, and her latest releases feature the complete Beethoven Violin Sonatas (3 CDs) on Rubicon Classics with regular duo partner, Danny Driver: "instantly engaging, thanks to the warmth and clarity of Hanslip's playing and the obvious rapport between the musicians." (Strad). Her other recordings include concertos by John Adams with the Royal Philharmonic Orchestra/Slatkin and Bruch Concertos with the London Symphony Orchestra on Warner Classics for which she won an Echo Klassik Award 'Best Newcomer' (2002) and a Classical BRIT 'Young British Classical Performer' (2003). Recital discs followed on Hyperion (York Bowen, Medtner) and concertos by Vieuxtemps, Schoeck and Glazunov.

Hanslip's wide-ranging repertoire spans concertos by Britten, Prokofiev, Beethoven, Brahms, Korngold, Shostakovich, Barber, Bernstein, Delius, Mendelssohn, Bruch, Elgar, Tchaikovsky, Walton and Sibelius. With a particular passion for contemporary repertoire, she has championed works by Adams, Glass, Corigliano, Nyman, Huw Watkins, Michael Berkeley, Peter Maxwell Davies and Brett Dean. A committed chamber musician, she is a regular participant at festivals across Europe including Båstad, West Cork, Prussia Cove and Kutna Hora with recital partners including Angela Hewitt, Danny Driver, Igor Tchetuev and Charles Owen.

Chloë studied for ten years with the Russian pedagogue Zakhar Bron. She has also worked with Christian Tetzlaff, Robert Masters, Ida Haendel, Salvatore Accardo, and Gerhard Schulz. She plays a Guarneri del Gesù 1737.

Danny Driver biography:

Acclaimed British pianist Danny Driver is recognised internationally as an artist of sophistication, insight and musical depth. His studies at Cambridge University and the Royal College of Music inspired his uniquely holistic approach to performance and have enabled him to cultivate an enviably broad repertoire encompassing works from Bach and Handel to Ligeti and Adès. In 2020, Driver has released his latest album of Ligeti's Etudes on the Hyperion label to unanimous high praise, with BBC Music Magazine writing, 'The Études require even more virtuosity...of a brain-teasing sort, and Danny Driver supplies it all.' Despite the difficulties of lockdown, Driver has given four live streamed recitals from Wigmore Hall, some also broadcast by BBC Radio 3.

Summer 2021 sees him return to the Lichfield Festival for five recitals, a three-concert residency at Lammermuir Festival in September (2021) with violinist Chloë Hanslip and a planned return to the Bard Music Festival. Further highlights of the 2021/22 season include Rachmaninov Piano Concerto No.2 with the Royal Philharmonic Orchestra at the Royal Albert Hall, a three-concert Ligeti series at the Wigmore Hall planned later in the season, Schumann Piano Concerto with the Uppsala Chamber Orchestra in Sweden and a performance of the Amy Beach Piano Concerto in Istanbul for International Women's Day in 2022.

A Gramophone Award nominated artist, Driver has performed with orchestras across the globe, highlights of which include BBC Scottish Symphony Orchestra, Orchestra of the Age of Enlightenment, BBC NOW, Hallé Orchestra, Minnesota Orchestra, Bournemouth Symphony Orchestra, American Symphony Orchestra, RTÉ Concert Orchestra, Hong Kong Pro Arte, Queensland Symphony Orchestra and Uppsala Chamber Orchestra. His long-standing collaboration with the Royal Philharmonic Orchestra continues and has seen performances across the UK, at London's Cadogan Hall and the BBC Proms (where he has performed twice as a soloist). He has worked with conductors Andrew Litton, Martyn Brabbins, Dalia Stasevska, Alexander Shelley, Mario Venzago. Marzena Diakun, Rebecca Miller, Rory Macdonald and Sir James Macmillan to name but a few.

Driver is equally at home as a recital artist, bringing his unique and insightful brand of programming to concert halls and music festivals across Europe, Asia and North America. Most recent highlights include recitals at the Wigmore Hall (where Driver is regularly invited to perform), London Southbank Centre's International Piano Series, Lichfield Festival (as their Artist-in-Residence), Ryedale Festival, Gothenburg Chamber Music Festival, Music Toronto, Salle Bourgie in Montreal, Musée de l'Orangerie in Paris, and several performances of Ligeti's Piano Études interlaced with Debussy's complete Images across the United States, the U.K and Japan.

Driver's passion for chamber music sees him regularly invited to such esteemed chamber music festivals as Oxford May Music, O/Modernt, Eilat, Bard Music Festival, Carducci Festival, and Australian Chamber Music Festival while he enjoys long-standing musical partnerships with violinist Chloë Hanslip and baritone Christian Immeler. Driver's decade-long relationship with the prestigious Hyperion Records label has spawned a varied and internationally acclaimed discography of works by Carl Philipp Emanuel Bach, Handel, York Bowen, Benjamin Dale, Mili Balakirev, Robert Schumann, and Erik Chisholm. His current release of Ligeti's Études has met with great critical acclaim;

"Driver, as fleet of finger as this formidably challenging writing demands, has a mind that searches beyond contrivance; these are transfixing performances." THE SUNDAY TIMES

JAMES FRANCIS BROWN biography: **HFoM Co-Artistic Director**

The release in late 2018 by Resonus Classics of the CD The Heavens and the Heart has confirmed James Francis Brown's reputation for highly-sophisticated and energetic works which have seen his following grow rapidly in recent years as audiences respond to his rare ability to imbue the traditional tonal landscape of classical music with a fresh sense of purpose.

This recent recording immediately gained two broadcasts on BBC Radio 3 and prompted Guy Rickards, in the January 2019 edition of Gramophone Magazine, to say "This new release from Resonus is the first of any of his orchestral works, and what a disc it is! The Trio Concertante...is a glorious single-movement triple concerto for violin, viola and cello that belongs in the topmost rank of British string-orchestral music."

As his friend and colleague, the composer David Matthews has said, "James is committed to the renewal of tonality, but not the simplistic sort one often finds in minimalism, rather one that uses real voice leading, modulation and lyrical melody...James has that rarest of gifts nowadays, the ability to write music that is genuinely joyful, without using anything like cliché or pastiche."

His music covers a wide range of genres featuring chamber ensembles, choirs and orchestras and it is regularly performed by many of today's leading musicians including Steven Isserlis, Tasmin Little, Emma Johnson, the Badke Quartet, Jack Liebeck and many of the major orchestras throughout the UK.

A recording by Members of the Santa Cecilia Orchestra in Rome is due for release in 2019.

"Seldom does one hear new music that marries such daunting technical skill and virtuosic demands with so much ease and life-affirming joy...." Mark Lehmann, American Record Guide, 2012.

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HEALTH & SAFETY

#covid-safe

All our events will be run safely with social distancing measures in place. We ask that our audiences take all possible precautions such as wearing face masks and not attending if you have any signs of infection or have been asked to self-isolate.

Should you be unable to attend due to any reason related to the pandemic, we will offer you a full refund of your ticket including the booking fee.

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